

COMIX WORLD 137. Jan 1, 1980. © Clay Geerdes, Box 7081, Berkeley CA 94707. World Rights Reserved. Logo: Greg Irons, whose latest work appears in SLOW DEATH 10 and COMMIES FROM MARS 2. Greg did the t-shirts for this year's Tattoo Convention (Sacramento, Jan 10-13). He's been tattooing folks himself and if you're interested in having an Irons-

COMIX WORLD

Give us more of Gebbie and her weird visions and Spain's antique cars. Cartoonists ought to dump the restraints of history and reality and freak out on paper. Im having to read too fucking much in these latest underground comix. I want to see more New wave visualism. What is all this deification of the radical past anyway? Who

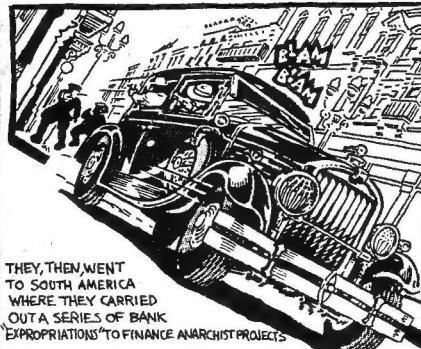
original on your body, you can contact him through COMIX WORLD. He'll have a table at the tattoo con. Call one of the tattoo parlors for exact location.* Art on this page © Spain (center), Jaxon (lower left), and Cliff Harper (lower right).* And what is a Black Hole? An ad for Preparation H? The other end of Mickey Mouse? Nope, a tedious space opera a la STAR TREK. But what about those special effects? Great stuff, but if they are continually to be extolled above any of the actors, then why not simply make funny android movies and skip the humans period? I am tired of all this crap about table-top space flights and unreal schlock science, particularly where there is little for me to do but sit and yawn. As for the Enterprise crew, well, like the song, "I used to love you, but it's all over now." Meanwhile in the Mission district, the word is that Bill Griffith is now outselling Crumb. YOW 2 was a sell-out the first day in Berk & those Zippy For President t-shirts (Last Gasp, \$6.95, P. O. Box 212, Berkeley 94701, order Ted Richards' Forty-year-old Hippy t at the same time.) are all over Punk Heaven (the Mabuhay in old North Beach, former Filipino supper club with a new monday night clientele and the loudest music East of The Palms). The word is ANARCHY 2 is selling well in the punk boutiques in spite of its educational comic image, lots of history and facts, and nothing punk or anarchic about it at all; compared to an issue of PUNK, it's tamesville, but Peter Pontiac did a couple of nice sleazy punkish pages so don't write it off as all second hand tracts and MAD stuff. To me, this whole history and educational comic trip is a drag; I don't want comix that tell me anything or teach me the way. I want sex, sadism, adventure, fantasy, and eyeball kicks!

needs an ugly picture of Chairman Mao on his wall in 1980? For over a decade now we have been wallowing in the past. Are we in for another decade of nostalgia? Are the fuck-ups of the past going to dictate the artistic visions of the eighties? Will there be any new directions? Can there be new directions with the same people in control of the system? What is the difference between the overground and underground establishments? One packages and sells spidermen and monsters to the nudniks and the other packages and sells anarchy and pinheads to the punks. All those superhero and anarchy buttons might as well be smileys, because they measure up to a money trip. Back when the underground comix were getting underway, artists could do what they wanted to and get published, now they don't get in unless their style and content are approved by editors and publishers, which means uniqueness goes down the drain and the real anarchic creative vision is ignored because it denies cliques. COMMIES FROM MARS? In 1980? This in an adult comix? What is this continued assumption that other planets would have

a reason to attack Earth or any other planet? When NASA sent probes into space, they had study, not attack, in mind, and it's logical to me that any planet with the technology to reach Earth from space would have the same motive. So here we are: COMMIES FROM MARS, flying saucers with ray guns right out of Wells. Nice artwork, but no ideas we haven't seen drawn over and over since the thirties. Well economic necessity causes artists to draw their ideas over and over to make a living, so expect less and be satisfied.



LATER, THE PLANTATION OWNER'S BODY WAS FOUND IN HIS OFFICE. A NOTE IDENTIFIED THE DEED AS "THE JUSTICE OF THE WANDERERS"



THEY, THEN, WENT TO SOUTH AMERICA WHERE THEY CARRIED OUT A SERIES OF BANK EXPROPRIATIONS TO FINANCE ANARCHIST PROJECTS

RECUERDO EL ALAMO?

Chances are you saw John Wayne at the Alamo, in which case you thought the white folks played the whole ball game and died heroically while the Tejanos (Mexican folks living in Texas and siding with the Americans) sat it out on the bench; well, Jaxon will straighten you out on this history: if you read the first volume of his new work on the Tejanos: RECUERDEN EL ALAMO: THE TRUE STORY OF JUAN N. SEGUIN AND HIS FIGHT FOR TEXAS INDEPENDENCE. The book is drawn in that nice style Jaxon has developed from his copies of Indian photos and Western paintings. One of the original partners in the Rip Off Press, Jaxon left San Francisco a couple of years ago to live and work in his native Texas. He married and now makes infrequent visits to the Bay Area. In spite of Jaxon's impressive achievements in comix, he has been ignored by most of those who write about the comix. He's not alone. I think the future will support men like Jaxon, whose COMMANCHE MOON was one of the major comic art achievements of the seventies. He will be given his rightful place when the comix are studied more seriously than they are now.

-Clay Geerdes

BRECHT AN ANARCHIST?

Bertolt Brecht was too much an artist and thinker to fit into any political scheme and the few plays he wrote under the direction of the Communist Party are pretty uninspired stuff. He was much more of himself when he cast the world in his own broad satirical framework as he did in Three Penny Opera and Rise and Fall of the City of Mahagonny. He called his theater the Berliner Ensemble and it was a major influence on American theater of the sixties, particularly upon troupes of street players like the San Francisco Mime Troupe. The Actor's Workshop introduced a lot of Brecht's plays to students like myself in the early sixties, works like Mother Courage, and A Man's A Man. We loved the music, satirical and often maudlin, always the parody of American movie sentimentalism, sung as only Lotte Lenya could sing it. It was Lotte who sang the song about the young serving girl who has a fantasy about a black freighter coming with men who will serve her in killing her oppressors and I want to thank Cliff Harper for illustrating it so well in ANARCHY COMICS #2. C. G.

JUAN AND SEVERAL CABALLEROS TAKE HER TO SAN ANTONIO, WHERE HER APPEARANCE GIVES CAUSE FOR GREAT RESPECTING. IT IS NOT OFTEN THAT THE COMANCHES ARE CHASTED AND THEIR CAPTIVES RETURNED TO CHRISTIAN WAYS.



In the quiet of death I'll say—kill them now And they'll pile up the bodies and I'll say: Hoopla!



AND THE SHIP, THE BLACK FREIGHTER SAILS AWAY OUT TO SEA

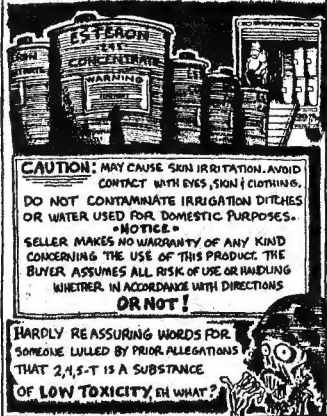


AND ON IT IS ME.



Is the Earth slowly-dying? Or is it our will to fight for survival that is slowly evanescing? Are the eighties to be the last decade? Well, pondering the information in the current issue (#10) of SLOW DEATH FUNNIES, one has to conclude all of the above. If you wondered what that "horror" was Kurtz referred to at the end of APOCALYPSE NOW, read Irons' "Corporate Cancer" or George DiCaprio's "The Asbestos Workers' Revenge" (illos for Warren "Space Dog" Greenwood) or just look at Irons' cover which shows a guy (who kind of resembles Ron Turner--little flash-back there to SLOW DEATH 5, folks!) twinkled out in front of his tube. Muckraker Irons and fellow cartoonists take on the American Medical Industrial Complex, attacking its arrogant, money-minded invasion of the human body. Greg summarizes Health Care in the U. S.: "... not a service, but an industry. ... Medicine in America is controlled primarily by large corporations. ... the same companies that make the drugs produce candy, coffee, pastries, fast foods, and cigarettes, supporting the very lifestyle that makes people sick. ... The American Medical Association has systematically fought progressive legislation, has perpetuated a dual system of care--one for the rich and one for the poor, has made inaccessible free, equal, comprehensive consumer controlled health care in order to protect their own 'right to profit' from the health industry." Meanwhile in a Telegraph Avenue coffeehouse in Berkeley, Gregor, the artist as purple-assed baboon, drowns his anxiety about cancer, hemorrhoids, and VD with half a dozen espressos, six jelly donuts, and a lot of cigarettes. He ought to get a job, but his cancer angst grows as he reviews his past jobs: Loading chemical tank cars for the railroad, cleaning swimming pools with liquid carcinogens and toxic gas, A-r-r-r-g-h-h-h-h! DiCaprio's asbestos workers get revenge E-C style, but too late. The evi-

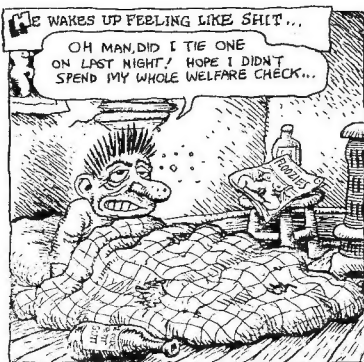
WHATEVER YOU SAY DOCTOR. 2,4,5-T HARMLESS? IF SO, THEN WHY THE WARNINGS ON ESTERON 245 CONCENTRATE, DOW CHEMICAL COMPANY'S #1 SELLING PRODUCT IN THE 2,4,5-T LINE??



dehce in SLOW DEATH is true. Probably 80-90% of the Cancer cases are linked to man-made pollutants in the air, water, food and the work environment, not to mention the freeways. The writers and artists in SLOW DEATH are angry, but their anger seems to lack a positive direction. Their work is filled with despair and futility, because that is without a doubt the way they feel about the question, but it may be a copout. There is still a lot of energy around that can be harnessed to fight against the encanceration of Earth. Yeah, but, how do you go up against the Big "C" that has laid low figures as broad as John Wayne and Nat Cole? A cancer cell is one that has lost the usual controls on its growth. It continues to reproduce with no regard for the normal tissue boundaries. Those cells more inclined to run amok are those that have suffered insults from factors like radiation, chemical poisons, constant physical irritation, etc. If this is true then a person could guard against cancer by protecting the integrity of the cells. For example, certain vitamins have defensive qualities. E has been shown to have a protective effect on lung tissue and red blood cells, thereby helping the cells to deal with the ozone in smog. Because vitamin E protects the membrane covering each cell, it safeguards the cells against many environmental assaults. Vitamin C is known to work as a detoxifier, beefing up the body's immune system so we are able to fight viruses and other invaders more effectively. The immune system is probably the first-line defense against a budding cancer. We can stop eating junk food and eat foods that are as close to their natural state as possible--raw fruits, vegetables, berries, nuts, and sprouted seeds. Of course, you have to stop deliberately wrecking your own body with cigarette smoke, alcohol, and other unnatural substances which create a weak defense system. How about an issue of SLOW DEATH that goes beyond despair?

-Clara Felix and Clay Geerdes 1/1/80





Comix World



If you're into Freudian psychology, it's easy to see Robert Crumb's Mr. Snoid as the id in action. He's the unrepressed dark side of the human consciousness, anarchic and anti-social, dwelling in unmentionable places--sewers, ghetto hotel rooms, and, to be sure, in women's assholes. Always acting out, living out his anger, the Snoid is an affront to the middle-class, the cartoon counterpart of Henry Miller's "kick in the pants to God." He's need and desire personified. In the lead story in SNOID COMICS, Crumb casts him as a painter, an abstract expressionist. True to form, he has a big Jewish girl hanging out with him and he uses her mercilessly to satisfy his sexual needs. Crumb's central male characters, his alter egos, are always small, particularly in contrast to the giant women around them. Crumb told Susan Goodrick in an interview: "When I was younger I had problems because I was attracted to strong women. In high school you were supposed to like weak frail women. I never did and I always felt kind of guilty or thought I was kind of queer or something 'cause I liked women who were physically strong or independent." In "The Snoid Goes Bohemian," Crumb contrasts Mr. Snoid, the artist, with his girl friend, Beverly. Snoid is painting, while Bev works on her modern dance routine. She's no more interested in his painting than he is in her dancing. His consciousness is rooted in the past with people like Bix Beiderbecke and Sarah Teasdale and he's contemptuous of her contemporary preoccupations. Her interest is stimulated when he goes into a temper tantrum. He accepts her mothering and pisses in her lap. Thinking in terms of the body, she gives him a massage and a blow-job. The Snoid thinks only about the ways he can use her. After he comes in

COMIX WORLD 138. January 15, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24; \$10 for 48. Logo: Larry Gonick, author of The Cartoon History of the Universe, the fourth volume of which should be out this year. The Snoid panels are from SNOID COMICS. © Robert Crumb, 1980.* Background material on Crumb and his work appears in numerous places: A book by Marjorie Alessandrini; PROMETHEAN ENTERPRISES, Graphic Art Society Bulletin #8, INSIDE COMICS #1, OCCIDENT (1973, an article comparing Crumb and Carl Barks by Don Ault), APEX TREASURY OF UNDERGROUND COMIX (an interview conducted by Susan Goodrick in 1974), PLAYBOY (1969, Jacob Brackman's The Great Comix Conspiracy). "When people are forced to deny their natural impulses they get weird twisted and mean," said Crumb. His latest comic, SNOID COMICS (Krupp), demonstrates this thesis.

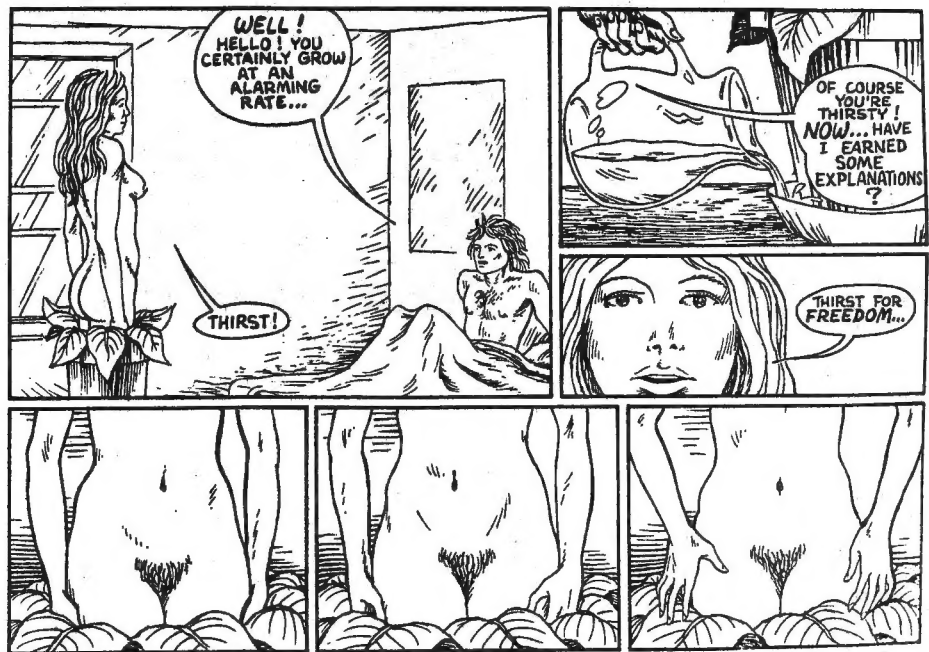
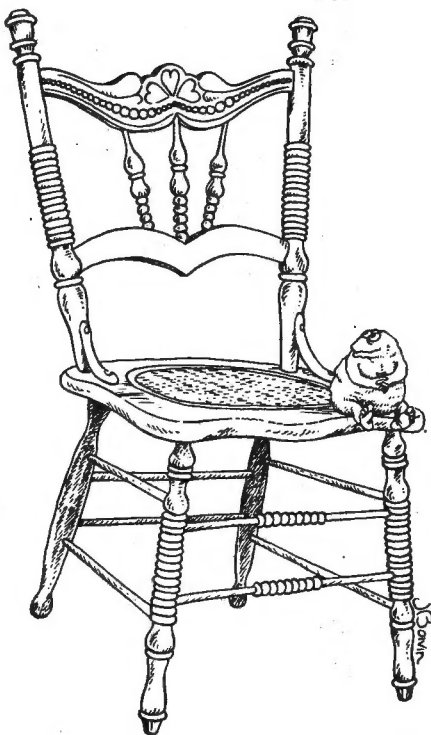
genital intercourse. Usually the male character like Snoid will jump on the woman and force his penis into her mouth. The male will beat the woman's ass and try to get inside of it as though the anus and not the vagina were the path to the womb. In the Mr. Natural story "On The Bum Again," the old guru casts himself as the maternal father nursing the big baby. Here is the crux of the fantasy of oral intercourse--the desire to be the mother and nurse the child-woman, to make the penis a nipple, yet this is coupled with hostility in many of Crumb's stories. Snoid is punishing both Beverly and the black hooker. There is



clearly a desire to gain control over the big woman along with the realization that gaining that control is impossible. The Snoid's anger and his art grows out of this frustration. The women dominate in Crumb's work as a whole from Mr. Natural to Projun'or (who, though pictured in his skin as a caveman, let Honeybunch battle with the other men). SNOID COMICS, done from 1978 to the present, doesn't add anything new to the understanding of Crumb's work. The fantasies are the same as is the nostalgia for the past and the negation of the future. Some of the pages ran in CO-EVOLUTION QUARTERLY, but the two Snoid stories discussed here are all new work. The artwork is superb Crumb and the Snoid stories are funny up to a point, but the character tends to be more pathetic than humorous; actually he comes across as a little asshole. What is funny is the arrangement of the figures and the absurdity of their position in many of the panels. In comparison with the early work of Crumb in Big Ass and Motor City he is clearly taming down his imagination in his art. His portrayal of the black hooker was sensitive and evocative, the best thing he's done in a long time. -Clay Geerdes

her face, he uses her as a model. When she falls asleep in the pose, he jumps up and down on her ass, criticizing her for ruining his mood. In spite of the obvious fact, that Snoid cannot and never will relate to her as a human being, Beverly goes on loving him and tells her grandparents he's the only true genius she ever met in her life. Snoid goes from sadistic artist to foot fetishist in "One Foot in Heaven." In this one, he's described as "one of life's losers," a wino crashing in a ghetto building surrounded by girlie magazines and junk food. He goes out for the evening and ignoring the encounter parlors as rip-offs, he picks up a black hooker and takes her to a cheap hotel where he treats her like Beverly. There is no kick in dominating a woman who is weak and the Snoid always seeks out women with big legs and asses then dominates them. That the fantasy is one of Crumb's own and a favorite may be seen by his use of it with other characters including himself (The Sisterhood, for example, in which Crumb depicts himself taking on Big Kate. She kicks him around in a battle and rips her jeans in the process. Crumb finds the hole and climbs inside. "I always did have a desire to return to the womb." As anal navigator (like Eggs Ackley in Big Ass Comics), he flies Kate around and finally crash dives her into the women's clubhouse.). In "Confessions of R. Crumb," he shows himself close to his mother and dominated and rejected by his father (the probable model for Whiteman in ZAP 1). The fantasies in most of Crumb's work tend to come from the oral and anal periods. His characters show little interest in

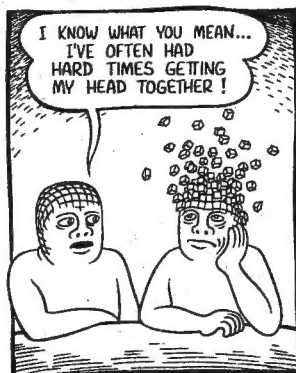




JACQUES. 8 1/2 x 11, Salmon cover (heavy), B/W
Collects Jacques work from LA PULPE #5 and 8.
\$1.25 pp from Jacques, Box 8008, Ottawa, Can.
K1G 3H6.

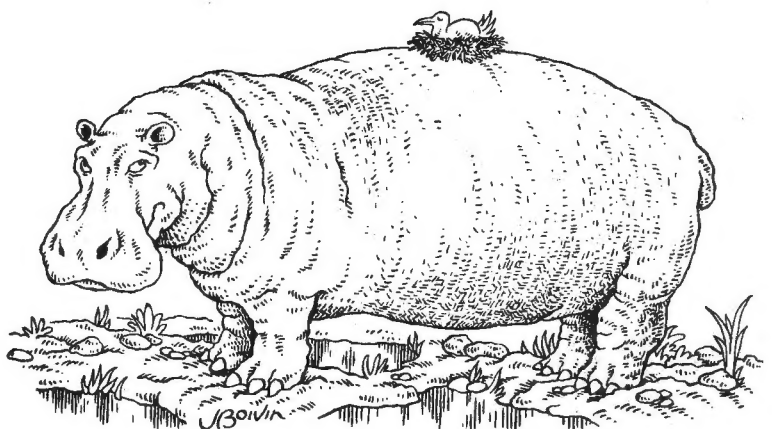
There is a lot of innovative comic art done in Canada, but we see far too little of it down in the U. S. That done in the mode dictated by Marvel usually finds its way into print, but the unusual art, that which comes from its own direction, is often ignored and slighted. "Flora" (top right) is an E-C style story, yet not as verbose, the kind of graphic story one would expect to find in HEAVY METAL or EPIC. It's about a young man who finds a strange plant and develops a relationship with it only to find that it has a life cycle shorter than his. Below is one of the many sight gags included in JACQUES. Obvious influence of Wolverton. The animals appear on a set of cards you may get from Jacques for \$4.50 pp (17 of various sizes). The artist is the author of the speculative treatise, THE HEART SINGLE FIELD THEORY (\$2.50 from him).*

Found this comment in OGRE MAGAZINE (Oct, 1979):
"The last four years or so have been completely bereft of any inspiring art to compensate for the unending sex, violence and bad language that have always been the fundamental contents of all the underground comics. Perhaps we've just left a mini golden-age of undergrounds without realizing it!"
The author is C. Gould. Any comments?*



The latest mini-comic is my FUNNY LAW. 50¢ and a stamp from Box 7081, Berk 94707.* Keep sending in your art and writing for the all-reader issue. I can't print it until I have enough. *

FUTURE DAY is a beautiful album of Gene Day's work. One of the most ingenious lay-out artists since Neal Adams. I highly recommend him to you. His early work appeared in ORB & DARK FANTASY.



COMIX WORLD 139. February 1, 1980. c 1980 by Clay Geerdes, Box 7081, Berkeley 94707. All Rights Reserved. Logo by Larry Todd. Subs: \$6 for 24, \$10 for 48. All back issues (some xeroxed) for \$25 pp. Letters welcome. Say your piece.* The Fifth World Tattoo Convention was held this January at the Red Lion Inn in Sacramento and while the attendance was small the event was impressive, particularly to yours truly for whom it was the first. The people in the tattoo community are not as unlike those in the comic community as you might think. Both are eclectic, into a unique form of art, and into justification and legitimization of their scene. For many years, tattoos were bannered roses with "Mom" or some girl's name on them; they were cartoony skulls and daggers on the beefy arms of bikers and longshoremen, the initiation rite forced upon some young sailors and marines by the older, more seasoned, guys. Tattoos were always gotten by those who felt the need to prove themselves to the herd, to conform to a predetermined masculine image. I was stationed on a tanker when I was a sailor back in the early fifties. A guy I'll call JR was always doing crazy things. He was an iron pumper with a nice build and hairless skin. He was really hungry for approval, but his attempts to get it were always backfiring because of the things he did. He made a big deal out of picking up a girl while he was on liberty one night in Oakland where our ship was in drydock. JR showed her panties around the boiler room. Trouble was, he blew it and told everyone she was fifteen years old. That made him a cradle-robber, a guy who could not get a grown woman to make it with him, one who had to resort to seducing teenagers. We shipped out the following week and one of the ports we hit was Hong Kong. So we're laying around the compartment one night and in comes JR. He's looking a little sheepish and not saying much, but he's also got kind of a satisfied look on his kisser, so someone asked him what was up. He was waiting for that and he showed us all a heavily



bandaged chest. JR, who had smoother skin than a surfer boy, had just gotten an enormous golden eagle tattooed all over his chest! Well, he certainly one-upped the engine gang that evening. Carlson had a pair of red lips done on the left cheek of his ass, but that eagle was a show-stopper. My brother has a few tattoos on his arms, but I never got one. Never liked the idea of having anything on my skin that I'd have to look at the rest of my life. I used to draw things on the backs of my hands when I was in grade school and I guess for some of the tattooed people that's the primary impulse toward body embellishment. Like comics, you get the first one, then you get a second, and before you know it, you're really into it. Like the guy from England, George Bohn, who has his entire body covered from the neck down. He's 34, an artist himself, and holds the Guinness record for the most tattooed man in England. Dave Yurkew, the fireman who organized the con and emceed the beauty contest, said they had a great time with George when they were in England. He dropped his pants to show his tattoos and a woman who wasn't with the convention dropped her lower jaw in shock and they thought oh, oh, what's going to happen now because here they were in England and they didn't know whether it was against the law or what, but she just went out and got a friend who came in and looked, too; so pretty soon everyone was dropping their pants to show their tattoos and having a great time. That's more or less what was going on at this con. About 20 men and women were in the beauty contest and when that was over people just stood around in small groups and visited. They came from all over, New Zealand, England, Australia and Texas. Some of the older tattoo artists had been doing their work for as long as 59 years. LeeRoy Minugh (an ~~G~~ from Muskogee) had one of his proteges in the contest, a man who was an executive at Hughes Aircraft in Southern California. He had been working on this man for 20 years. In his business suit, he looked like a conservative member of the board of directors, but when he took off his clothes most of his body was covered. I could just see him picking up a woman in a bar and going to a motel and her seeing all that artwork for the first time! Elizabeth walked down the runway and showed everyone her body. Now that may

not seem unusual in this age of topless dancers and bald-headed space queens, but this lady is 76 years old! She got her first tattoos back in the late forties at the request of her husband. The idea of having a tattooed wife turned him on so she did it. A young German woman, a field engineer from Alaska, got her hips tattooed a couple of years ago. I said I thought that must have hurt, all that soft skin, but she said it wasn't bad and only took a week and a half to heal. Most of the press asked questions about pain, because that is what comes first to untattooed people. LeeRoy Minugh has his name on the inside of his lower lip. He said after the needle went in to make the first letter, the L, his mouth went numb and he didn't feel anything after that. Greg Irons, who told me about watching a guy get his back done on Saturday, said the guy was talking and joking with friends at first but later he was just hunched into himself not saying anything to anyone. One of the more famous guests was the tattooed lady from Australia, Beth Robinson, who wrote "The Story of a Tattooed Girl" in 1962 (O.P., they say). That's her in the lower right hand corner. It was a mixed crowd, to be sure. To avoid gang trouble, Yurkew had ruled that no bikers wear their colors on the convention floor, but it was still easy to tell who was who from biker to businessman. A lecturing prof who ran down the history of tattoo from Africa and Asia requested that "the psychologists and other probers of the human psyche go back in their holes and stop defaming a group of people who carry around a layer of pigment under their skins instead of on it." He was bugged that the Who's Who in Art didn't mention tattoo artists; well, it ignores comic artists, too (and Who's Who is a hustle anyway--you buy your entry & pay for the book; an ego trip for people who are insecure in their fame). I saw a lot of fine tattoo work. Liked the news ones done by Ed Hardy. Trend for some of the more ambitious total body tattoos seems to be the Japanese style. One thing is sure; tattoos are as far from the early hearts and skulls trips as comics are from that primitive stuff in the early issues of ACTION COMICS. -CLAY GEERDES 1/80



LETTERS

"You asked what we'd like to see in the undergrounds in the coming year: Here's my 2¢: more personal books like *American Splendor* and *Honkytonk Sue* reflecting personal, unique points of view of a single creator (artist or writer). Also a wide variety of books in a wide variety of styles. I see no need for the "bandwagon" approach to comics (sci-fi last year, relevant books today, historical books next year). There is--or should be--room for an awfully great range of subject matter & writing/art style in the comic field at the same time.

"Things I'd like to see less of: dope oriented comic (they bore me to tears personally), Science-fiction comic & magazines (enuff! already! Too much of a good thing) & surrealistic comic (again, this is highly personal--but I prefer comics that can communicate on a fairly direct level; i. e., a comprehensible plot, pacing & real emotional involvement.) Books I've particularly enjoyed in the past year--*Honkytonk Sue*, *American Splendor*, *Banza!*, *Griffith Observatory* (I used to hate his work, too. I don't know whether I'm losing my taste or whether he's getting better. Both, no doubt!) *Elquest*, *The Spirit*, *Kurtzman Komix*, *Corporate Crime 2*, *Animal Bite*, and the *Jaxon* trilogy... I agree with Tim Boxell--I would like to find out what's happening with the artists' private lives (within reason). To me, if Bob Crumb marries Aline K., that's news that I'm curious about & it deserves more space than a newspaper reprint (although I realize the reprint is easier)." -MICHAEL T. GILBERT

On the reprints: I put them in so they will be a part of the historical trip I'm on re comics in general. A lot of people collect the newsletters in a binder and while I am most responsive to contemporary comic trends--ugs, Newave, foreign--I like to treat comic art history as a continuum, hence the relevant news clippings. -CLAY GEERDES

"Sadly enough, the ugs mirror as much of America's current listlessness and inertia as any other form of contemporary expression. If the ugs have lost a lot of their punch and verve, so, too, have the 70s. Our only redeeming hope is that out of the flames of the Phoenix, a few titles recently published shine brighter than all other previous

titles. Certainly items like *Comanche Moon*, *American Splendor*, *Thoroughly Ripped*, and *Fog City* will take you higher than a lot of the items we thought so much of in '72. I miss the shit out of Jimi Hendrix, but I'm glad to be alive to hear Pat Metheny, too." -BRUCE SWEENEY

Must admit, I was somewhat stung by your recent rant against "facts" and "the history and educational comic trip," which, for obvious reasons, I feel was totally off base.

But then what do we make of this? Elsewhere in the same CW, you commend Jaxon's "impressive achievements," and on the flip side you hint that the "Slow Death" artists might take a more "positive direction." Flipping back, we find, "I don't want comic that tell me anything or teach me the way.

Hard to know what you think. Er--you do think, don't you?

Personally, I think despair and futility are perfectly appropriate for *Slow Death* and have characterized the series from the beginning. And give *Anarchy* a break. What about that nice "Archie" parody?

-LARRY GONICK

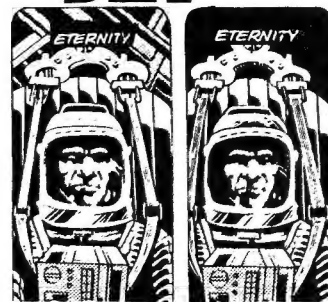
Roldo writes from Winnipeg up in Canada that there will be a second ish of *POLAR FUNNIES*. Jack D. Zastre was inspired to do a #2 when he heard from Sweeney that #1 was going for \$80 among collectors. "Jack's doing a short 'Canine the Barbarian' tale, as well as a 100 per-fucking-cent lovely cover painting (Jack is really brilliant with air brush and colour). Laurence Leeson is doing an oil back cover and story. Jack's teaming with Kenny Moran for a *Strange Tale*, Basil Hatte has tossed in 'Nothing is Permanent' and I'm doing 'The Hilltop Horror.' Roldo sent me a photo to show how snowed in the guys are up in his neck of the woods. Art marches on. Roldo has done a valentine *BABYFAT* cover. Now all we need out of you guys is some inside panels--any weird news in your neighborhood?

WHAT UNDERGROUND PRICE GUIDE?

The following is from a letter by Jay Kennedy: "Underground collecting is just beginning to catch on and someday there will be 50 hardcore collectors all trying to find copies of the 100 print run comic. Will they pay \$25 for say *WINDY CITY* #1? Or will people be forced to collect only those items which are done by people whose work they enjoy? Most of the big collectors I know feel that there will be more people collecting ug comic in the future and that the prices will go up. Most of them speculate, too, by stashing away duplicates of key comic. You wouldn't believe how many Plymell Zap is there really are. It's hard to say what the future will bring for the hobby of ug collecting, but I do think it will pick up. I don't really want a price guide as I think it would be inflationary. The only advantage I can see is that a price guide would give insurance companies something to appraise comic by so we could purchase insurance against fire and water damage. The companies use *Overstreet's Guide* for this purpose, but won't insure ug comic because they can't appraise them." -dtd Jan 12, 1980

True, an ug guide will inflate the comic as the *Overstreet* did the ogs, but I think it is inevitable that someone will do one in the next year or two. It is likely in the works already and someone will just spring it on us like the *Estren* "history." As for this pricing game, well, I see a lot of asking pcs, but I don't see those books selling. Jerry Weist and Mark Von Arn, for example, dealt in San Diego in 1979, but I

FUTURE DAY



By GENE DAY. A collection of gripping stories with a slight Star Wars touch, innocence not included (!)...9 x 11 1/2, 52 pages...hardcover \$4.95. Publication: October. ISBN 0-918348-03-X

INTRODUCING: HARDCOVER EDITIONS!

The best setting for the best art...classy quality binding that will last long. \$4.95, a price you usually pay for paperback "art books".

FLYING BUTTRESS PUBLICATIONS

FLYING BUTTRESS PUBL. P.O. Box 254 ENID, OK 73760

think they spent more money than they made.

The last comic of 1979? That would be *Looking Ahead, Dropping Dead*. Richard Wayne printed up 300 of these minis about 5:30, Dec. 31, 1979. There is a limit of two per order and you get them from Rich at 22262 Chatsford, Southfield, MI 48034. 50¢ and a stamp ea.

Melinda Gebbie has a new painting "I can't do anything" in a show at the Soma Gallery in San Francisco, 2795 16th Street, this month. Gebbie's most recent comic work appeared in *SLOW DEATH* 10. She was featured in *COMIX WORLD* 53.

OVERLOAD you get for \$1.35 from Don Chin, 1951 Quaker, Eureka, CA 95501. It's 8 1/2 x 11, white vellum cover, book paper guts, 24 pp in all. Don calls it a fantasy humor mag. I think ug collectors will want a copy. I enjoyed it.

THE PORTFOLIO OF UNDERGROUND ART should be ready soon. Published as part of Pacific Comics' series, this folio was coordinated by David Scroggy and will feature a cover by Rick Griffin. Drawings by Spain, Jaxon, Larry Todd, Gary Hallgren, Guy Colwell, Robert Williams, Greg Irons, Rand Holmes, and Dan O'Neill. The first edition will include 1200 copies and sell for approximately \$30. Further info from Pacific Comics, P. O. Box 99217, San Diego, CA 92109.

THE TANDRA COLLECTION covers material from 1973-79. Lovely pen work in this fantasy "110-epic." \$1.55pp from Hanthercraft Publications P. O. Box 709, Corinth, Mississippi 38834.

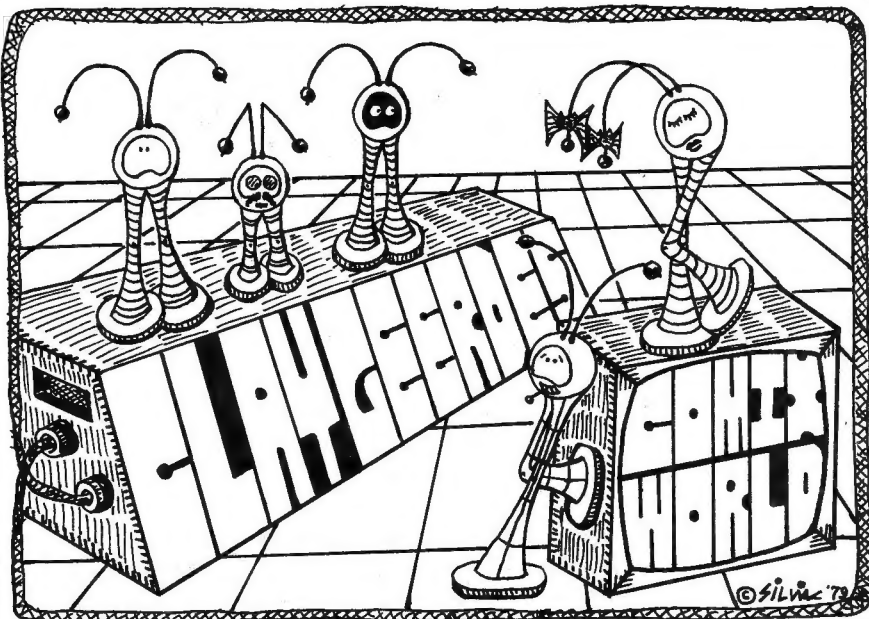
There are now 26 comic in the *COMIX WORLD* MINI-SERIES that began in 1978. The latest is my own *FUNNY LAW*, a mini-comic that takes on the legal profession and it's eccentricities. I can use artwork for upcoming issues of *BABYFAT* so if you're up for an assignment, drop me a postcard this week.

I'll have a table at The Comic Book Swap Meet, Finnish Hall, 1819 Tenth Street, Berkeley, CA, on Sun. January 27 (10-3). Info from Joey Girouard, 134 Michele Drive, San Pablo, CA 94806. 415-223-0338.

-CLAY GEERDES 1-16-80

BOBBY SOX/MARTY LINKS





Who is this Electric Pete? "I was born in Newark, New Jersey, on December 7, 1953. A product of a broken home, I was raised by my grandparents.

I grew up with science fiction movies, comics, and rock and roll. Took up the guitar at 10, and started playing bars at 14. The only formal art training I got was at Arts High in Newark, a vocational school for arts and music. Dropped out in my last year (they said I couldn't take the art courses anymore 'cause I was failing all my other subjects), so I said, "S'long suckers". Got a job at the Newark Public Library, and worked there on and off between touring with bands. I did the whole rock 'n roll trip for 10 years before sayin' "Enough is too much already." I got back into readin' comics (and comix) more heavily, and drawing a lot more, too. In mid-78 I decided to start publishing comix myself and founded Electric Pete Studios." -Pete Silvia



YES, I WANT TO JOIN COMIX WORLD:
NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

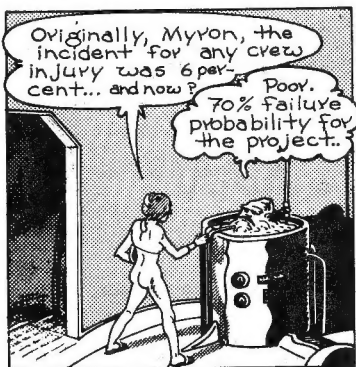
HERE IS MY \$13.00 for the CON-
180 SPECIAL (48 issues of COMIX
WORLD and 15 mini-comix).

CLAY GEERDES
BOX 7081
BERKELEY, CA 94707

COMIX WORLD 140. February 5, 1980. © Clay Geerdes. Box 7081, Berkeley, CA 94707. Logo: Pete Silvia. Subs: \$6 for 24, \$10 for 48. Adults only. Here are the latest new comix: ANDROMEDA 6, an Alan Dean Foster special with some excellent artwork by Tom Nesbitt, Peter Hsu, Paul Rivoche, and Don Marshall. \$1.25; ECENTRICS, the first fairly slick mag containing art by all of the new wave cartoonists from Rich Bruning to Gary Whitney. You get this one from Brad Foster, 804 N Nursery, 232, Irving, TX 75061. \$2 pp; BAREFOOTZ 3 by Howard Cruse; ELECTRIC PETE 2 (See ad below); EL VIBORA 1 (Barcelona, Spain); ENERGY COMICS (Rifas); THE FIRST KINGDOM 11 (Plant); MOONDOG 4 (Georg Metzger); SAN FRANCISCO COMIC BOOK 5 (Gary Arlington); THE SPIRIT 22; WHITE WHORE FUNNIES 3 (inkwell, Inc.); and back in print via Last Gasp: YOUNG LUST 1 (now \$1.25) and ZAP 9 (\$1.50). Gary Whitney has finished the cover of the second PHOEBE AND THE PIGEON PEOPLE book (due in February). His WINDY CITY 3 is out. An edition of 200 copies with the first 20 signed & numbered with hand-colored covers @ \$5.95 a copy. From Pisces & Son Studios, P.O. Box 3506, Merchandise Mart Station, Chicago IL 60654.* John Wozniak will have a show at Double Rainbow (1653 Polk in San Francisco) on February 4, 5-8 PM.* Guy Colwell's "Earth Erectile" will soon appear in HEAVY METAL. This art, done originally as an experiment in color, a painted comic book, has been all over Europe.* Jan and Frank Brunner are expecting twins.* Star*Reach autographing party at Comics & Comix on Telegraph in Berkeley Feb 10, Noon to 3. Friedrich, Brunner, Marrs, Englehart & Bonivert on hand.* STAR WARS sequel, THE EMPIRE STRIKES BACK, will open May 21, 1980, in the Bay Area. The hotline is 800-521-1980. STAR WARS was the up version of APOCALYPSE NOW.



SAN FRANCISCO COMIC BOOK 5--Most of the artwork in this book has been around for a long time. The Osborne page on the inside front cover was done ten years ago. Griffith's graphic interview with Rory Hayes dates back to 1974 and "Twisted Desire" is straight out of his YOUNG LUST period (1971). (Comix World will do a special issue on Zippy and Griffith's late seventies ascent to comix stardom--if you have any comments, jot them down and send them to me; the question might be: How did this ex-Levittown satirist become a punk hero? And Marty Pahl's has already reminded me that Crumb drew the first pinhead (who looked very much like Zippy) in an issue of SNATCH.) This artwork laid around the Print Mint for quite a spell, but never got into print. Evidently Ron Turner made a deal with Bob Rita, because it was Ron who finally got the book into print along with reprints of YOUNG LUST 1 and ZAP 9. Willy Murphy did the wraparound cover.



Originally, Myron, the incident for any crew injury was 6 percent... and now?

Poor. 70% failure probability for the project.



...if I could I'd exchange this 'gift' for a normal human body... but I can't...

sorry, Myron

HELLO, PETE... WHAT'S NEW?!

HEY-- ELECTRIC PETE COMIX No 2 IS NOW AVAILABLE! IT'S GOT THE STAR PALS--THOSE FOLKS FROM THE PLANET FRED! THE PINHEADS-- PAYING TRIBUTE TO CHARLES DICKENS!

WHAT ELSE?!

WE GOT LUMBO LENNY-- HE'S NOT THE AVERAGE PARTYN' GUY... ALSO, A FUNNY ANIMAL STAR TREK PARODY BY VINCE JACKSON, OF WHOLE WHEAT COMIX FAME! PLUS--EVEN MORE COMIX AND CARTOONS--

--WHY THERE'S EVEN A SHORT STORY, FOR ALL THOSE LITERARY BUFFS!

(BUT PETE, HOW MUCH IS IT?) YOU KIDDIN'?! ALL 36 Pgs. FOR ONLY \$1.50 P.P. AND OUR 1ST ISSUE IS AVAILABLE FOR \$1.50 P.P. TOO! OR... YOU CAN GET BOTH FOR \$2.25 P.P. AND SAVE 75¢!!!

SOUNDS GREAT, PETE??

(WELL THEN--TELL THE FOLKS WHERE TO SEND! RIGHT... SEND TO: ELECTRIC PETE STUDIOS P.O. BOX 962 NEWARK, N.J. 07101

THANK!

©1980 ELECTRIC PETE STUDIOS

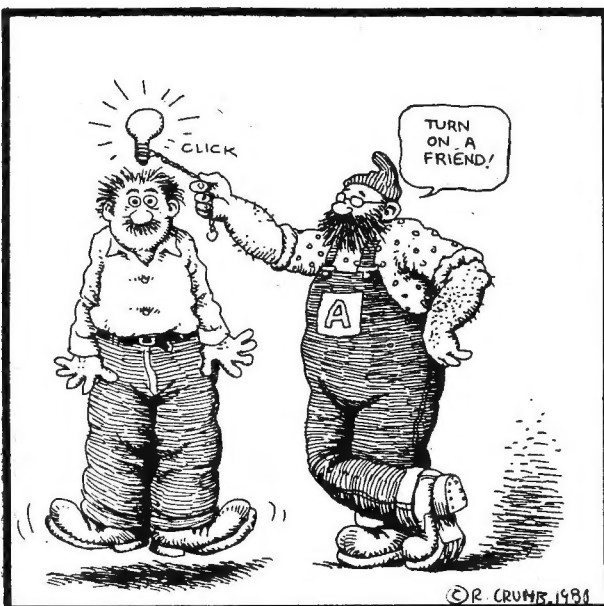
THE WHITEWASHED WORLD OF WILEY SPADE



WHITE WHORE FUNNIES is a mag designed to comment upon racism via pornography. The third issue features art by Dan Bold, Grass Green, Wiley Spade, Areola Corona, and a lot of snappy writing by Larry Fuller, the publisher. If some of it bugs you, you can write Larry at 681 Ellis St., Box 2595, S. F. CA 94109. Last Gasp retails the book for \$2.50 pp.* Below is a drawing R. Crumb did for an ecology paper, WINDS OF CHANGE, in 1979. If you want the issues in which Crumb appeared, you might contact Rob Gluckson, Box 394, Albion, CA 95410. He will send you his list of o.p. ugs and prices on the ecology tab.* Sal Dichiera is doing a one-day con at University of San Francisco, Feb. 10, Sun. McLaren Hall. See y' there.



The PENGUIN FOLIO you can get from Wayne Gibson. 50¢. Sorcerer Studios, 2521 N 40th St, Seattle, WA 98103. Center is a panel from WINDY CITY 3. More of Gary Whitney's are in various issues of the COMIX WORLD MINI-SERIES. \$5.50 for the first set of 15 from Box 7081, Berkeley, CA 94707. You can publish a panel in one of the upcoming mini-comix. Contact Clay Geerdes at the above box number if you're into it. Below is a Marshall panel from ANDROMEDA 6, an inside look at spaceship life (as a male writer and artist would imagine it to be). Last Gasp carries it. 2180 Bryant, S. F. 94110. \$1.55 pp.



DAY
C84
DAY
C85

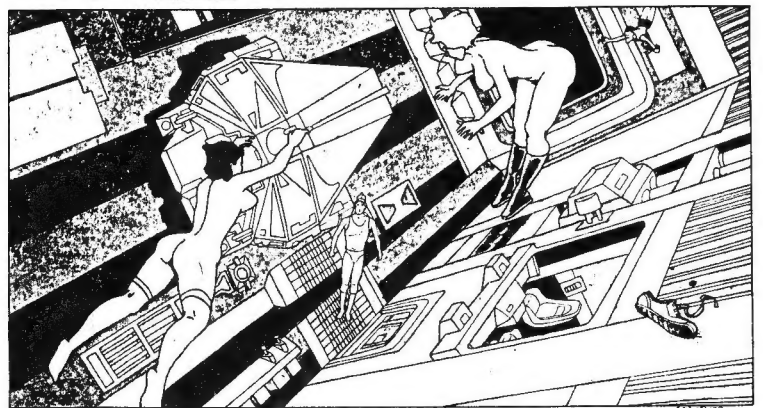
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OH, WOW!

TURNED OFF THE CENTRIFUGE YESTERDAY. WE'RE ALL ENJOYING FREE-FALL, BUT I DON'T THINK OUR MUSCLE TONE WILL SUFFER. ZERO GRAVITY PERMITS VARIATIONS SIR

RICHARD BURTON COULD NEVER HAVE ENVISIONED. KIM RAHMAN IS PRODUCING SOME REMARKABLE DEVICES IN HER WORKSHOP.



There will be a Bay Con this summer, but the details have not been completed at this time. As there has been no notice of a San Diego Con, it may not be happening. Looks like one thief ruined what was the year's best comics party here on the West Coast.* I'm still waiting for comments to come in on Zippy and Bill Griffith. When I have enough material I'll run the special issue.* I also have great covers for BABYFATS 10 and 11, but I need a lot of inside panels. Are all of you artists working full time these days? Let's hear from you.* In Hollywood, Sharon Rudahl is finishing up "Adventures of Crystal Night," a solo work she describes as a "Jewish feminist Sci-Fi Thriller."* Jay Kennedy intends to do a reference book on the comix which will be published in a couple of years by the Wisconsin State Historical Society. It will include photos of covers and information such as title, size, date, publisher, place of publication, artists included, and which libraries hold copies. The book will have a cross reference index. Anyone interested in this project may contact Kennedy at 216 N Blair Street, #2, Madison, WIS 53703.* A cartooning class begins March 1 at San Francisco State Extension School (info: 469-1025)-- "The Business of Humorous Illustration." An article by Barry Gantt on local cartoonists in the March issue of SAN FRANCISCO. Gantt has started a club called the Loonies which meets in various Mission District coffee houses. For his flyer send an SASE to 1340 Sanchez, #4, San Francisco 94131.* BAY GUARDIAN had a cartoon contest and found there were a lot of cartoonists around so now they're offering \$20 for cartoons. This is for first rights and they "reserve the right to use them subsequently for promotional purposes." Well, I don't buy that routine. The Underground papers used to do that to Crumb and others all the time, cut out a panel and use it for their sub ad. I think an artist should be paid for all uses of his work. If he is asked and says the paper can use his stuff and give him exposure and promo that's fine, but how often is that the case? Anyhoo, if you wanna shoot for one of those twenties, send your panel to BAY GUARDIAN, 2700 19th St., SF CA 94110.* Feb issue of ADELINA (U. S. version of Italy's PLAYMEN) has a nice article by Stephen King in which he tells how he broke into the writing game. A must for you new folks out there. 21 East 40 Street, New York, NY 10016 is the address. \$2.50 a copy.* And whatever happened to the Golden Girl? Don Chin writes that OVERLOAD 2 should be out in early March. He says the mag will be quarterly.* HOOHA COMICS AND STORIES 2 and RATZLAFFE FUNNIES 2 are a matched paid you'll want to get right away. Timothy Fuller has a style comparable to Hunt Emerson. Great funny animals. Both his new books for \$2 if you order direct from him at 1718 Highland Av, Portsmouth, Ohio 45622.* Wendy and Richard Pini's ELFQUEST, one of the great success stories in alternative comics, continues with a beautiful sixth issue. If you haven't turned on to this beautiful artwork, there are a couple of panels here to hook you. Wendy's layouts are varied and imaginative and her characters show a wide range of emotion and expression.



Larry Shell, publisher of that great rural horror comic, THE BARN OF FEAR, has sold his two current books to Krupp. 50's Funnies has color covers by Bill Stout and Scott Shaw, strips by Shell and Shaw, Steve Bissette & Co, Bill Kelley & Rick Veitch, Tom Yeates, George Erling, Dave Hunt and Alfredo Alcalá and Will Meugniot (who did the logo for this ish of CW). Should be a blockbuster of a funnybook. Whether those are the real fifties, we'll have to wait and see. ALIEN ENCOUNTERS has a cover painting by George Chastain and back cover by Tom Sutton. Strips by Shell & Bissette, Boxell & Larson, Mike Zeck, Steve Stiles, Howard Cruse, Kelley & Yeates, Erling, Hembeck, Shell & Yeates, and a centerfold drawing by Rudy Nebres. Shell says he has four scripts on hand for a second issue of BARN OF FEAR, but doesn't know when that project will materialize.* Kudos to Howard Cruse for the great back cover of his third BAREFOOTZ, a drawing that illustrates the kind of commercial and editorial pressure which has been placed upon the cartoonists since it was discovered that sex and violence sold best in the undergrounds.* VICIOS MODERNOS and MAKOKI out in Barcelona, Spain, and I'll have some illos and rap on them in my next issue.* Dan Taylor's BOOK OF ART 4 is 50¢ from him at 1833 Guntle Road, New Lebanon, Ohio 45345. Dan keeps on turning out those eight-pagers.* Carl Macek has his own store now, GRAPHITTI, 106 N Harbor Blvd, Fullerton, CA. He specializes in rare pulps and good girl art mags.* George Metzger will be Fan guest of honor at V-Con 8, May 23-25 in Vancouver, B. C.* With the first issue of SCHWER METALL, it starts all over again in Germany. It began in France as METAL HURLANT and American readers heard about each issue only in COMIX WORLD. In the mid-seventies, NATIONAL LAMPOON negotiated U. S. rights and came out with HEAVY METAL. Now Germany is into it.* Well, the

Frazetta fans have to buy it because their idol did the cover and the Silver Surfer collectors have to get one because the Surfer is in the lead story, but how does EPIC stack up as an adult fantasy mag? What's adult about it? A bit of bare flesh here and there? It would be nice to see a new mag open to innovative art styles, but it won't be EPIC; that's certain. Some nice art hidden inside a suffering concept.* Big anti-draft rallies at Cal these days. Will we be seeing the women burning their draft cards this decade as they burned their bras back in the late sixties? Maybe we'll be seeing men burn their bras! At the ROCKY HORROR HOW anniversary, I saw a lot of guys in black panties and net stockings. Be funny to see Carter and pals in Rocky Horror drag.

COMIX WORLD 141. February 15, 1980. c Clay Geerdes Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24; \$10 for 48. All back issues for \$25. All 26 mini-comix to date for \$10. Ad rates: \$3 for business card. \$5 for 2x4"; \$10 for 5x7".

ART SHOW

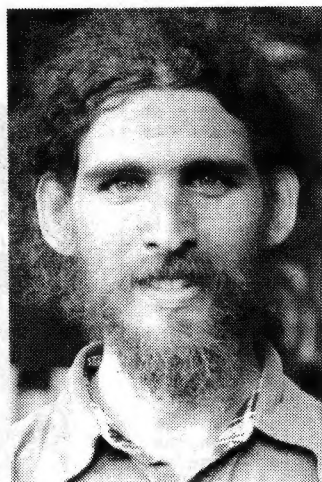


You are invited to a
Preview Showing of Drawings & Paintings
by Southern California Artist
ROBERT WILLIAMS
at the California Alternative Gallery,
1106 So. La Cienega Blvd., L.A.,
on Sat. Feb. 16, 1980 from 7 to 11 P.M.
This Exhibition continues
through Feb. 24 th.





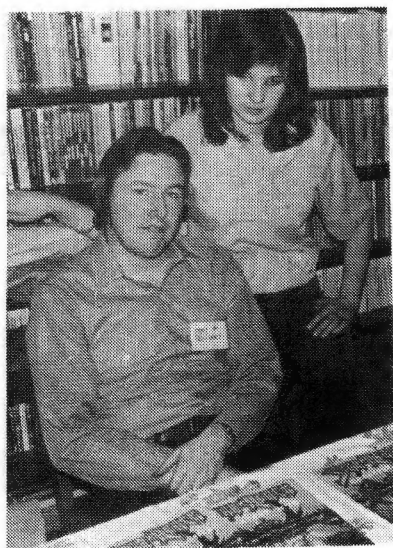
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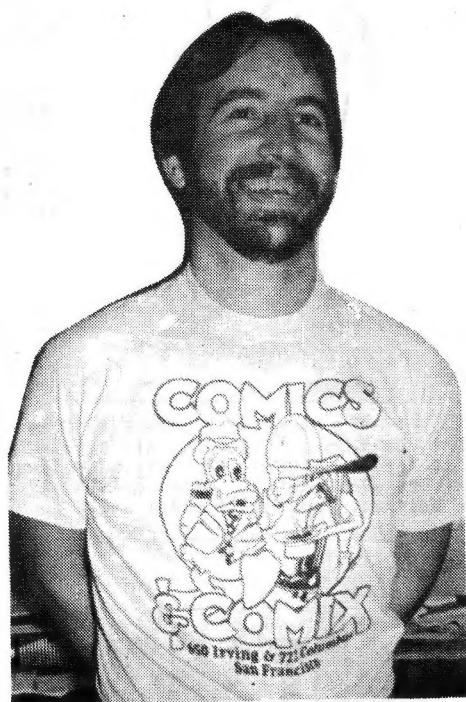
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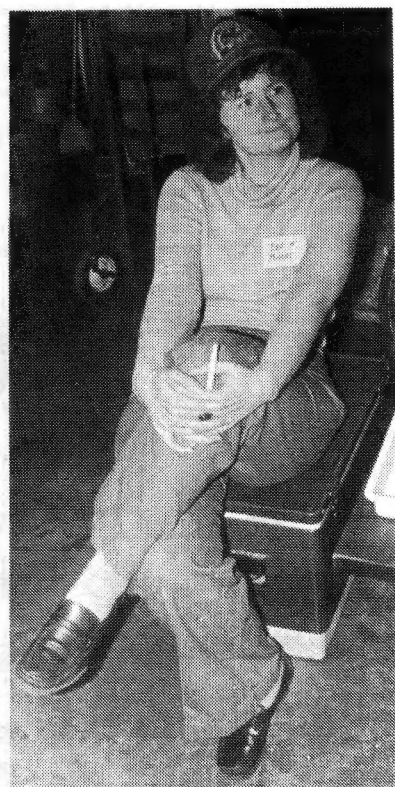
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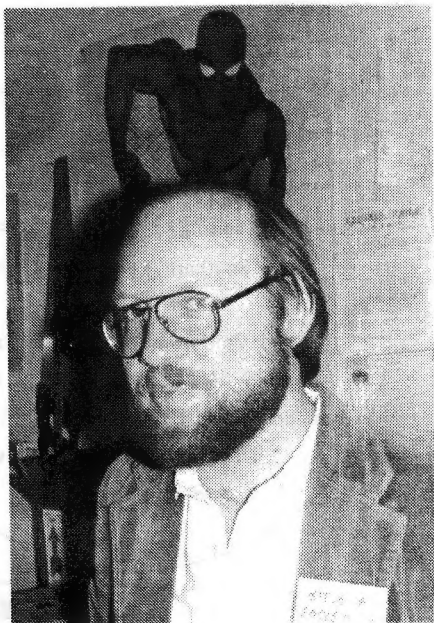
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COMICS FOLKS

1. Mike Friedrich, now a liaison man with Marvel Comics, joins Frank Brunner in an autographing session for STAR*REACH GREATEST HITS at COMICS & COMIX.
2. LEONARD RIFAS, editor of ENERGY COMICS and CORPORATE CRIME.
3. Sal Dichiera, producer of the BAY CON.
4. Jeff Bonivert and friend at the S*R party.
5. John Barrett, manager of Berkeley's Comics & Comix. With six stores, C & C is one of the largest dealers in California.
6. LEE MARRS, creator of Pudge & long-time contributor to STAR*REACH.
7. Steve Englehart, long a pro comic writer, is now completing his first novel.
8. Dennis King at the mini-con at USF in February. King has a Berkeley store near U-C campus. He deals in comics and baseball cards.



6

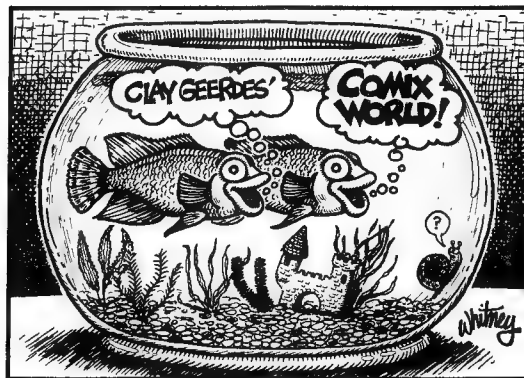


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COMIX WORLD 142. March 1, 1980.
c Clay Geerdes, Box 7081, Berkeley,
CA 94707. World Rights Reserved.
Subs: \$6 for 24; \$10 for 48. Ads:
\$3 for a business card. \$5 for a
2x4; \$10 for a 5x7". Logo by Gary
Whitney. The strip on this page
is from Tim Fuller's RATZLAFF #2.
You get it and HOOHA 2 from Tim for
\$2, 1718 Highland Av, Portsmouth,
Ohio 45622.* Sorry about that
address on MIGHTY SPAZZY. That's
the only one I have on those guys.*
You can see Guy Colwell's paintings
at the Soma Gallery, 2795 16th St.,
San Francisco, March 7-28. There's
an opening reception on the 7th from
5-8.* A note from comicologist Tom
Inge: "I just got back from lec-
turing in the Soviet Union for four
months, mainly on American liter-
ature and humor at Moscow State
University. I did my slide show
on the comics a few times and the
underground art blew their minds.
I had a fine time and learned to
love the Russians, so I am really
sorry to see the bad vibes between
our countries now."* Some new
books from Cascade: THE EQUALIZER
by Kirk Kennedy (75¢), and three
mini-comix: John Adams' ASTOUNDING
SCI-BONDAGE; Artie Romero's B'AD
COMICS; and Rich Krauss & Lori-Ann
Reiff's BAR FLY THEATER. The minis
are 25¢. Cascade, 432 S. Cascade,
Colorado Springs, Colo 80903.* An-
other fragment of history; this
from Par Holman (whose art appears
in both SWEET CHEEKS and BABYFAT 10)
"That's me on the cover of AARDVARK
2--pics were taken in one of those
4/25¢ booths back in 1970--a day
before I had to report for a 2-week
army reserve summer camp in Calif-
ornia. I'd been out of the Army
18 months after spending 2 years



he should have. It's being filmed and
perhaps, like CARRIE, the film will one-up
the novel.* Some nice stuff in HE'P (see
ad this page), including four pages of
Kirbyesque art by Grass Green.* YER BASIC
COMIX looks hot. It will be Valentino's
first big comic. He's done a lot of minis.*
There will be a new DR. WIRTHAM's COMIX &
STORIES this spring and Cliff Neal says he
has some great artwork for it.* How about
those costumes on Buck Rogers! Buck in
white and the bad guys in black leather.



You need to get... **HE'P!**
16 PG. MINICOMIC!
ART BY FOSS,
GRASS GREEN,
ALDER, WEIR,
YRONWODE &
McFARLIN!
A UFO FANZINE!
50¢ PLUS A STAMP OR TWO, PLEASE!
CHRIS ROCK
PO BOX 14
WEST PLAINS MO 65775

The problem is that in reality the guys in
white are the ones who cart you off to the
shock shop for debraining while some dude
in black leather might be a together friend.
I love the entertainment world though. The
assumption there is that a few select people
exist and the rest of us are merely watchers
living vicariously. What I find nice about
Phil Donahue's show, for instance, is the
ordinary folks he often has for guests.
I recommend Phil's book. Good reading.

I intend to continue the BABYFAT
title (illos of weird news items
and odd memorabilia) and am open
to suggestions for other little
books. Panels should be 5x7".
The pay is your original back
with 20 copies of the comic
when it comes out. I publish
as soon as I have eight panels
that are worth the ink. It's
good publicity for artists and
we have a good time. C. G.

as a draftee in Germany (not Viet
Nam, luckily for me), and the
expressions I'm wearing on the front
and back covers are about how I felt
about the whole thing. One street
corner vendor in Salt Lake was sell-
ing it & an old man came up and asked
if "that was a picture of the
devil" who, according to him, "lived
in Salt Lake." Holman's at work on
NOO-TOONS 2 while he's getting over
a back injury.* Craig Jones' BLOOD
SECRETS is a fine thriller. What
it's really about under that incest
plot is the tragedy of the sixties
when so many people lost their chil-
dren to the cults and the communes.
It's as good as LOVE KILLS is bad.
The latter is so full of television
cliches it could have been a rejec-
ted BARNABY JONES script. PSYCHO
and SHADOW OF THE KNIFE and NIGHT
OF THE JUGGLER are still the best
in this genre.* I did get through
the STAND by Stephen King, a long,
tedious, overwritten, depressing
cross between ANDROMEDA STRAIN,
EASY RIDER, HEART IS A LONELY HUNTER
and DAHLGREN. King, one of my fa-
vorites (DEAD ZONE and THE SHINING)
just couldn't quit on this one and

ACCORDING TO
"HASH" BROWN:

WE'RE
BACK!

**WINDY CITY
COMIX #3**
BIGGER & BETTER
than EVER!
(PRINT RUN 200 COPIES)
ORDER YOURS TODAY!

PISCES SON STUDIOS, DEPT. CW
P.O. Box 3506, MERCHANDISE MART STATION
CHICAGO, IL 60654

PLEASE RUSH ME:

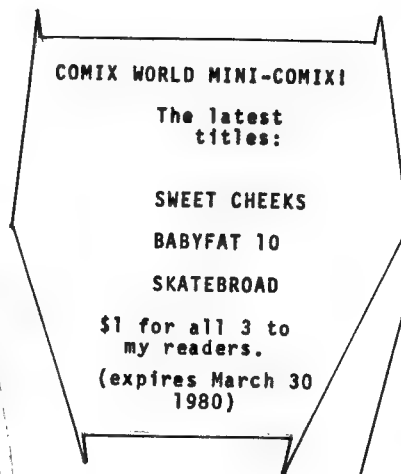
☐ WINDY CITY COMIX #1 @ 50¢ PER COPY POSTPAID
☐ WINDY CITY COMIX #2 @ 50¢ PER COPY POSTPAID
☐ WINDY CITY COMIX #3 @ \$1.00 PER COPY POSTPAID
☐ DELUXE COLLECTORS EDITION OF WINDY CITY COMIX #3
@ \$5.95 PER COPY POSTPAID.

ENCLOSED IS \$ (PAYABLE TO: GARY WHITNEY)

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

*I AM OVER 18 YEARS OF AGE. Signed _____

SPECIAL OFFER:
DELUXE COLLECTORS'
EDITION
20 COPIES SIGNED & NUMBERED
WITH HAND-COLORED COVERS
ONLY \$5.95 PER COPY!



ARGENT VOID is an English zine that prints a lot of rap on comix. The following is from No. 4 (Winter, 1979) and the opinions are those of Keith Luck.

"Underground comics are still only the closest to reality in comic strip art. These are still mostly human-all-too-human and anarchist (left wing). The first true u/g magazine has yet to be produced. To fill a magazine with four-letter words and anti-establishment cliches doesn't give it the distinction of being "alternative" unfortunately. MAD magazine is of course a quite respectable publication now and you'll see presidents reading it while being chauffeured in their Cadillac to preach conservation. Similarly, the undergrounds will soon be popular among the new bourgeoisie (the left wing parties), as indeed is already the case.

As each decade goes by our culture moves further and further away from mental health. There are pop groups that make a living by standing on their piles of proletarian high principles--performing fleas in the vests of sweaty capitalism. ... Another nightmare, not fully expressed in undergrounds, is the blonde beast in man--his superhealthy craving for a sexual free-for-all. This "Viking" in males has still not been understood as anything other than "villain!" The scene is one of oscillation between "moralists" and "immoralists" and against a background of quite incredible cretinism in understanding criminal behavior."

... The "dirt" label is conveyed to sex in itself, when represented by artists. Let us

not pull a western wool over our own eyes about the mindless hypocrisy on this subject--with all its implications of progress, democracy, and the battle against "them."

And Violence is also still not understood as anything other than warrior prowess (martial arts) and thuggery. Violence is a kind of ASSERTION in fact. It's the deprived saying "I'll take what I'm being denied by moralists living in ivory towers;" violence, even the so-called "motiveless" is in fact totally motivated. ... In short, I think that the reason we need veiled "vice" in

comics is the same reason we need any other western invention from radio to cars--because a generation arises that finds their absence mind-numbing. Anaesthesia of the aesthetic sense has arisen from "progress" and we wish to ESCAPE our streets, bedsides and factories by stimulating our imagination. ... Think of any artist now famed and the magazine empire he works for is making a complete bloody fool of him. The boys in the offices, swinging in their chairs with such self assured aplomb, are filling their bank accounts at the expense of the artists! It's a club of mean, self-centered, mediocre little capitalists whose philosophy is one of convivial conning."

Some really convoluted thinking here, but perhaps it will stimulate some comment. One wonders what undergrounds Keith Luck has seen since much of his commentary has more to do with sci-fi and fantasy a la STAR*REACH/ANDROMEDA. Has he seen ZAP? SLOW DEATH? Ah, but I'm forgetting--in Britain underground means BRAINSTORM and NEAR MYTHS with perhaps a backward glance at OZ and NASTY TALES. Browsing through British fandom, one finds HEAVY METAL considered underground by many. How can this be? The Corben link? That Corben's old stuff is now rerunning in HM for an audience that never saw it before? Actually, there is a core of underground cartoonists in London and Birmingham (Emerson Welch, Talbot, Noon et al) & some ugs continue to appear sporadically. As in America, these are not seen by the majority but by the few. C.G.





NEW WAVE/UNDERGROUND. On March 8, I was a guest on John Stanley's local Creature Features t-v show and one of the questions he asked me was the difference between the New Wave and the underground. Greg Irons was a guest, too, and he said he thought of them as the same thing, but there is a major difference. The undergrounds are published by companies with a few exceptions, while the New Wave comix are individually published. Ugs are standard comix (usually 32 pp with a 4/color cover), while the New Wave funnies may be done in any format from the eight-pagers that I publish through the mini-series to the four-pagers done by Par Holman & Gary Whitney.

The ugs are done by the guys in their middle years while most of the new wave artists are young guys just getting into the comix trip. Many of them tried to get into the ugs and found the door closed so they just did their own. The term New Wave was first related to film (1958), then to music (mid-seventies in England, where, David Noon tells me, punk is completely dead in 1980) and now to the mini-comix. American punks may still use the term New Wave, but there is little relation between the comix and punk rock music. As in any medium, there is overlap. Some ug and og artists have contributed to the Newwaves. They come out fast. Artists get to see their work in print right away! War creates a generation gap in Keiji Nakazama's GEN OF HIROSHIMA, now in translation by Educomics. Panel above.* Get Bill Griffith's autograph at Comics & Comix in Palo Alto (see ad this issue) on March 29.* From Amsterdam, KUNST 1980, a slim mag of strips. Query Real Free Press, Dirk Van Hasselsteege 25, Amsterdam C - Netherlands.



COMIX WORLD 143. March 15 '80. c Clay Geerdes, Box 7081, Berkeley, CA 94707.* Subs: \$6 for 24, \$10 for 48. 28 mini-comix to date for \$12 pp. The latest is SKATEBOARD (see Erling's cover on side 2). Logo by Doug "Lightning War" Bryson, the creator of Captain Retro who is just about to land on Comix World.* You've heard of Bluefoot Sue (she was Pecos Bill's lady friend in Walt Disney's MELODY TIME.), but have you heard of HONKYTONK SUE: THE QUEEN OF COUNTRY SWING?

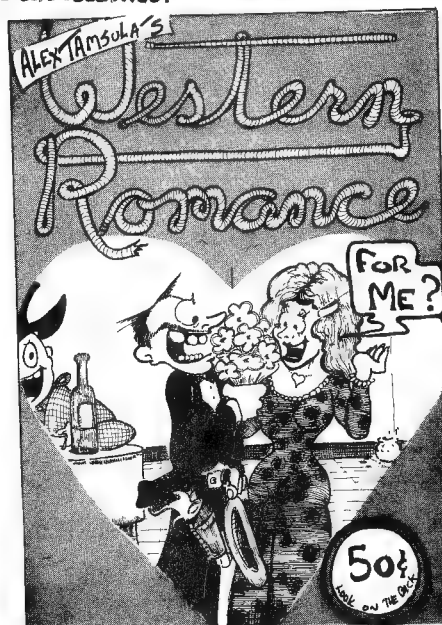
Sue is the creation of Arizona Bob Boze Bell and in the stories about her Sue comes across as a bona fide Underground heroine. She's shown at the right giving one of the big Oil Moguls his just deserts. Bell is a fine satirist and he doesn't pull any punches. Issue #2 introduces the "Lady Killers from Outer Space." In Part Two, Sue deals with S-M and the California Lifestyle. I got a big kick out of Bell's view of California. His CB country redneck pick-up truckers think we all degenerates out here. Are we?

Any of you folks want to argue with Bell, you can write him at 707 W. MacKenzie, Phoenix, AZ 85013. \$4.25 will get you both Sue 1 and Sue 2. Great stuff. Highly recommended.* Parry Holman got it together last month and got out his second issue of NOO-TOONS. More funny stuff in the New Wave mode. He'll send you a couple for a quarter and two stamps. 1097 E. Webster Drive, Sandy Utah 84070.* What looks like THE COMICS JOURNAL, feels like THE COMICS JOURNAL, and has the same layouts as THE COMICS JOURNAL? If you said COMICS FEATURE, you win the silver surfer. I've never seen such a blatant rip-off. Every since the big companies discovered there was money in fandom, they've been trying to take it over and fill it up with company hype. The first issue of COMICS FEATURE has the Surfer on the cover and he really looks constipated; guess it's tough to have a BM in space.* Here's a great line for you: "Men became asexual beings who happened to wear their vaginas inside out." That was coined by Susan Isaacs in her satirical thriller, COMPROMISING POSITIONS (1978). In this one, a dentist pornographer is offed and it's discovered he was popping a lot of suburban ladies.* CERBERUS 14 out. \$1.25 from John Anderson, 103 Queen St., S. Kitchener, Ontario, Canada.* MINDROT 16 is the Mighty Mouse Issue. \$2 from David Mruz, 3112 Holmes, Av, S, Minneapolis, MN

GAS SHORTAGE MA FOOT!



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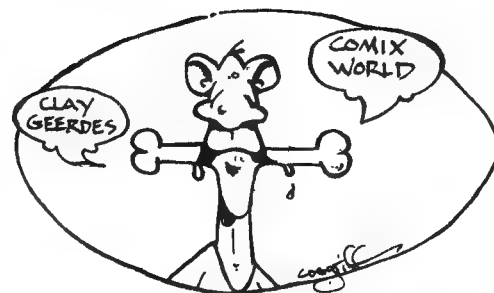
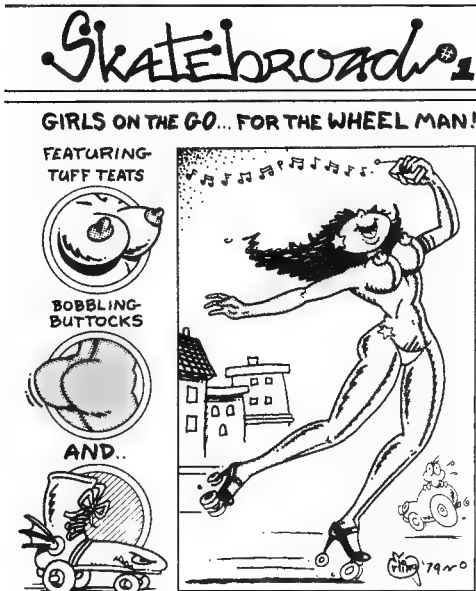
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The second issue of Ted Richards FORTY YEAR OLD HIPPIE is out, more sixties humor in that rural style of Richards. This one reprints the strips and has a couple of new stories. Funniest is the tale of the "Potty Monster." Richards, the creator of Dopin' Dan, has been doing a strip for SKATEBOARDER mag for the past couple of years. It's about MELLOW CAT. Both publications are available locally from Comics & Comix. Last Gasp carries all the ugs for mail order. C. G.

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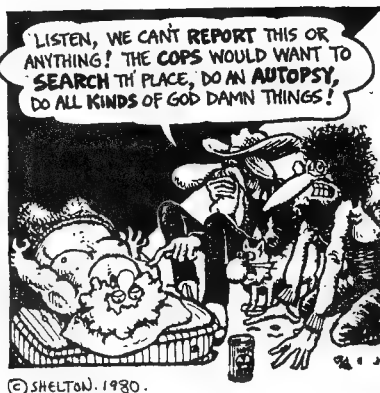


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COMIX WORLD 144. April 1, 1980. c Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Max from Barcelona, Spain. To join COMIX WORLD, send \$10 for two years (48 issues). Below are a couple of panels from Larry Gonick's CARTOON HISTORY OF THE UNIVERSE. The 4th issue is a humorous trip through the Old Testament. In the center is a panel from a new story by Gilbert Shelton and Paul Mavrides concerning the death of Fat Freddy. It appears in the 6th issue of RIP OFF COMICS. Top right is a reduced page from NEUROCOMICS. This unusual book expounds on the current theories of Timothy Leary. The text is by Tim and George DiCaprio and Pete Von Sholly; art by Von Sholly and Kummer. This one is for you mega-intellectuals and extra-terrestrial speculators. Is the human brain drifting into outer space? These ugs \$1.25 at your dealer.

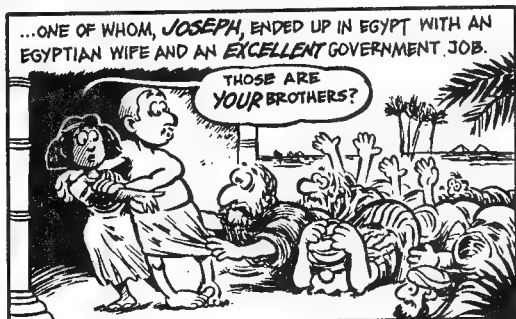


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THE SPANISH UNDERGROUND is still happening as you can see from this new logo and the Ceeseepe panel below. If you're interested in what is going on, you can contact Jaime Fargas, Box 275, Barcelona, Spain. He and his friends continue to produce ugs and to maintain a contact place for artists. The latest books are EL VIBORA, VICIOS MODERNOS MAKOKI, and a book of drawings by El Hortelano--BOCETAS PARA MODA. I have a second address on EL VIBORA, EDICIONES LA CUPULA, José Maria Berenquer, Editor, Apartado 216, Sant Cugat del Valles, Barcelona--España. * AUTO BE RECYCLED, the car wrecker's comic, was drawn to give the industry a better image and will be circulated accordingly.* In West Germany, Volks Verlag continues to produce comix. U-COMIX goes to a newsstand monthly, but may not run sex and drug stories anymore. The German edition of HEAVY METAL (SCHWER METALL) is selling well. Rumor is Corben's often printed DEN will be an animated film. -Clay Geerdes

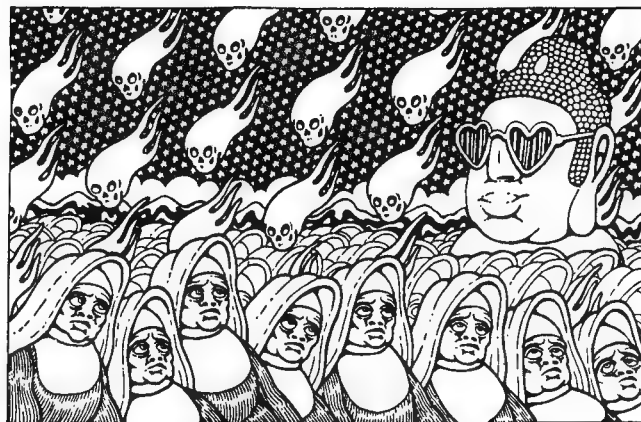


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6



NEW WAVE REPORT. . . The Comix World Mini-Series has continued to pick up speed during 1979-80 with a lot of new artists writing in, joining COMIX WORLD, and contributing a lot of excellent artwork. The quality of many of the panels is so good, in fact, that the amateur status of the tiny mags is threatened. Best of all, the artists are getting work, much of it in the paying bracket (will wonders never cease?). The reason for that is the mini-comix are seen by a lot of publishers and other folks who can (if they are inclined, nudged, stimulated) provide work for artists. As of now, there are 29 little books and half a dozen in various stages of completion. Later this year, you will be introduced to the work of David Miller, whose first panel for CW appeared in BABYFAT 10. Dave appears in ZEROX MOON, the latest of the minis, a little book triggered by a Midwestern secretary who mooned out the company copy machine and got canned for her sense of humor. The mini-comix often celebrate the ingenuity of ordinary folks while poking fun at the egocentricity of over-exposed celebrities. We draw them for fun. The expenses are paid by collectors (those with the foresight to realize their value--many will be paying absurd prices for them in the future as they are now for those "off the cuff" comix Gary Arlington published in 1972-3) and the money recycled into the project. The continuity of the minis (called the New Waves by many) has stimulated a lot of independent publishing on the part of the contributors. The form is easy to learn and anyone who has access to a fast printing shop can turn out his/her own mini-book for a minimal cost. The minis are full of comic ideas and often stimulate panel gags that sell to slick magazines or local papers (though, to be sure, we shoot for illos MAD would be squeamish about running). Pro artists often do cameo shots in the minis to show their support for the new cartoonists and because they like the freedom to do a panel about anything they feel like drawing--can't do that in the biz where it's all editorially decided.

If you're an artist and you want to join us, do it. Join COMIX WORLD by subscribing and send along a sample of your work. Here's how we work: All panels submitted for publication are 5x7", framed up and down. Put your name and address on the back of the panel. Deadline is ten days. After that, the space goes

BABYFAT 11 is the latest mini-comic. Cover by Valentino. Art by Jim Siergey, Pete Silvia, Jamie Alder, Alex Tamsula, Walter Rodgers, and Clay. 50¢ and a stamp. Grass Green has done a mini for us. ONE SHOT COMICS #1. 50¢ and a stamp. More on this one next issue when CW discusses the work of Green and deals with the rape controversy started by Grass's story in WHITE WHORE FUNNIES #3.
-Clay Geerdes



COMIX WORLD HAS SERVED THE COMICS COMMUNITY SINCE 1971. THE NEWSLETTER CONTAINS INFORMATION ON ALL UNDERGROUND, FOREIGN, AND NEW WAVE COMIX. EXPOSURE IS GIVEN TO NEW ARTISTS AND ENCOURAGEMENT AND SUPPORT IS GIVEN TO ALL THOSE WHO ENTER THE FIELD. COMIX WORLD WELCOMES LETTERS AND COMMENTS.

to someone else. You can do an illo from the CW list of ideas (mostly based on weird news clips and contemporary fads, trends, rip-offs) or come up with something bizarre on your own. COMIX WORLD produces the books and pays the printing and set-up costs. You get your original art returned and 20 copies of the mini-comic to sell or use for personal promotion. Since the mini-comix receive publicity through the COMIX WORLD NEWSLETTER (twice a month), contributors to the minis get a lot of free promo in the bargain.

COMIX WORLD is an adult trip, so you have to be 18.

Some of the artists who have appeared in the COMIX WORLD MINI-SERIES: Brad Foster (Texas), George Erling (New Jersey), Par Holman (Utah), Hunt Emerson (England), David Miller (California), Jim Siergey (Illinois), Valentino (California), Bob Vojtko (Ohio), Gary Whitney (Illinois).

The mini-comix are printed on both sides of an 8 1/2 x 11 sheet (various colors 20 lb stock). The comic is made by folding the paper into quarters and stapling the left edge. The top is cut with a trimmer. First printing of each comic is 500 copies. After distribution, COMIX WORLD sells the rest for expenses and the project is continued.

THE COMIX WORLD MINI-SERIES

Weird Waitress Fantasies
Babyfat (11 issues to date)
Fried Brains 1, 2
Disco Mouse (Geerdes)
Funny Insects 1 (Geerdes)
Weird Rip-offs
Animal Revolt 1, 2
A Humour (Bucher)
Violence says, "Love me, America"
Slice of the Pie (Tamsula)
The Little Book of Big Tits
Sally the Sleuth (1942 reprint)
Vaginal Exercises Pamphlet
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Funny Law (Geerdes)
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TOXIC FLANGE is one of those rare items all collectors will wish they had in the future, some excellent and bizarre art by a couple of Cambridge artists, Mark Fisher and Andy Poyner (see panels above), who call their company Two Guys Publishing. Copies are \$2.00 pp from Box 151, M. I. T. Branch, Cambridge, MA 02139.* April 12 and 13, you can shop for comics at a dealing con at Centennial Hall in Hayward, 22292 Foothill Blvd. 895-8142 for info.* April 27, a one day con in Berkeley. Info: 415-223-0338 (Joey).
A copy of CALIFORNIA COCKROACH COMICS is \$1 pp from #1776, 2000 Center St., Berk 94704. A New Wave worth collecting.*
Avoid LITTLE DARLINGS. It should be called LITTLE ASSHOLES. A gang of kids who may exist somewhere in the wealthy ghettos of America but don't deserve to have a movie written about them. A two hour cigarette ad.* Tuck Petertil is selling his extensive collection of ugs. An SASE will get his list. 1636 Bowman, Olympia, WA 98502. You get his dadazine, DAS BAUHAUS IN DESSAU with big orders. Hey, where's my copy for this plug, Tuck? C.G.

COMIX WORLD 145. April 10, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24, \$10 for 48. Ads: \$5-10 (query). Logos this issue by Richard "Grass" Green, the author of GOOD JIVE, SUPER-SOUL, and ONE-SHOT COMIX (the latest in the COMIX WORLD MINI-SERIES). ONE-SHOT is 50¢ and a stamp from COMIX WORLD. Subscribers may order three minis for a dollar or all comix to date for \$12 pp.* When Grass Green's "Maniac" story was published in the second issue of Larry Fuller's WHITE WHORE FUNNIES, it triggered a lot of strong responses from people who saw it as a justification of rape, that reaction being particularly strong here in the Bay Area where rape has been a serious problem since the 1960's. In Green's story, a woman character is shown reflecting upon a rape as though she enjoyed it. Well, I have known a number of rape victims personally and I have never known one who was not damaged psychologically by the experience and I certainly never knew anyone who enjoyed it in any way. Some of the women I have interviewed during my career as a reporter have admitted to rape fantasies during intercourse with men they loved, but that is quite different from a desire for actual rape. Rape is an act of violence, in my opinion, and anyone who believes that women wish to be raped is in need of therapy. So with my own bias stated, I'll let Grass Green say his piece about the controversial story. "MANIAC ON THE LOOSE was written in, and intended to be taken in a humorous vein. Ronn Foss saw it, and cracked up. I showed it to a couple other artist pals, and they likewise cracked up. Yet, Clay says the story is really raising hell out California way with libbers all aghast that anyone could even DO a story like that. Publisher Larry Fuller told me that that single story has gotten him more hate mail, verbal, and vocal complaints than most anything that he's ever done! . . . Man, I batted that story out just like I did most all the other stories I was doing at the time. Didn't really think much about it except that it was another Grass Green humorous ditty that u-gers seemed to like a bit. Had I known the controversy it would cause, it's difficult to say WHAT I'da done with the story." MANIAC was drawn in 1973, inked in 1975-6, touched up in 1978, zipped and sold in 1979, and published in 1980 in WHITE WHORE 3. I asked Grass if he really thought women liked to be raped and he said, "No, not in general, but there has to be some exceptions to the rule. We ALL know there are women who don't feel loved unless their hubby's beating the shit out of 'em. There are some chicks who can't COME unless their man is brutal with them or have them chained, etc. So what's wrong with a



meanwhile he's hearing the moaning and groaning of the other guys gettin' RELEASE; you think he ain't eventually gonna start screwing other men, too? Maybe even rape a "newie" into the realm hisself? I've never been to prison, and I hope I never GO, but should I ever, you can be sure I know what to expect. . . So, no, I don't think a woman ENJOYS being raped. But MANIAC was written like everything else I ever did for ugs; HUMOR/FUN. If people wanna get upset, fuck'm--ug readers lately have been sayin' that all the artists shit has gotten to be old-hat; same-o same-o; nothing new, uninteresting. . . Well, I'll learn 'em, durn 'em! As a malfack, I feel kinda special again, being back in the spotlight of controversy

for the first time since learning of all the hell my INCEST story raised." "MANIAC isn't meant to suggest that EVERY woman would enjoy being raped; just that this one, lonely, stacked, but plain of face--in after thought, DID enjoy it." Well, Grass, to this I would have to say that it seems that nearly all of the stories done by men have a way of dealing with this one woman who does enjoy being raped. Why does SHE get the attention? In many thrillers (DEAD ZONE, THE MAJORETTES), the mad rapist gets his in the end and all's well with the world, but in reality it's more like the t-v rape special where the rapist gets off scot-free and the woman victim suffers more because she reported the rape and pressed charges than she would have if she had just kept quiet about it. LIPSTICK suggested that the only way a woman could really protect herself would be with a gun. This whole question would be academic if it were not for the fact that rape has been increasing in urban areas and is quite serious for those of us who live in them. Rape causes paranoia in the entire feminine community and indirectly affects all of the men. Raped women often break up with their lovers or husbands because they cannot relate to males after the experience so it is not, as a lot of men like to say, strictly a women's problem. I will grant Grass's contention that some women may enjoy a rape in retrospect; I haven't met any, but perhaps he has; however, I am disturbed by any media that suggest this and perpetuate to other men an idea (that women want to be raped) which is threatening and dangerous. The rape problem in our culture has a lot of facets. I believe t-v programs like CHARLEY'S ANGELS trigger a rape response in certain men. The women presented are always teasing sexually and they are unattainable. This triggers the kind of resentment and frustrated anger that drives some men to rape. Nearly every advertised product has been associated with the bodies of women. At the same time all this stimulæ is felt by those of us who live in this electronic environment, men have experienced a decade of angry feminism which has translated for many of them into no sex. Whether triggered by a desire for revenge against women or out of a desperate horniness, I won't justify rape. I think such a violation does irreparable damage. I have seen it personally and hope I never have to go through it again. Those of you who have been close friends with a rape victim will understand. So I can't accept MANIAC as just a funny story, though I can understand that it was just a funny idea Grass had and illustrated with perhaps just a wee bit of symbolic revenge against women's liberation. Nor do I expect to resolve this controversy in the limited space here. Grass and I have had our say and you're welcome to write and have yours.

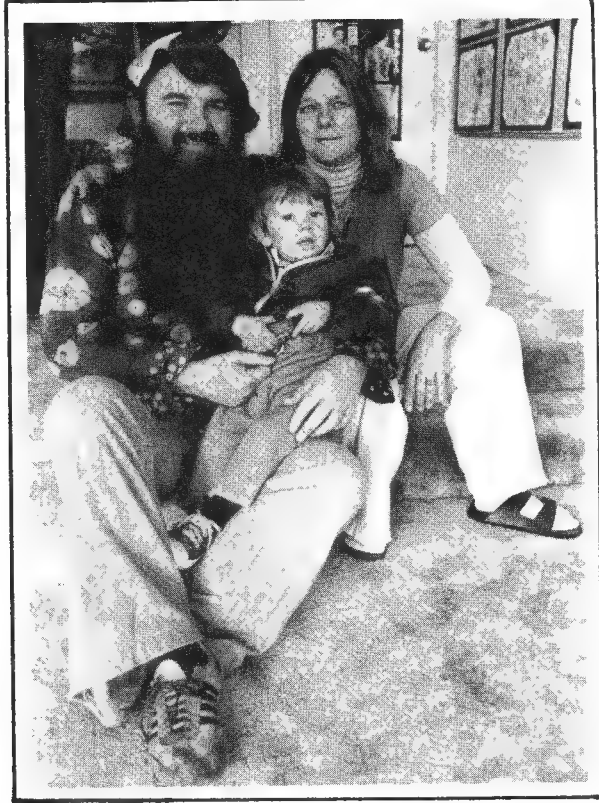
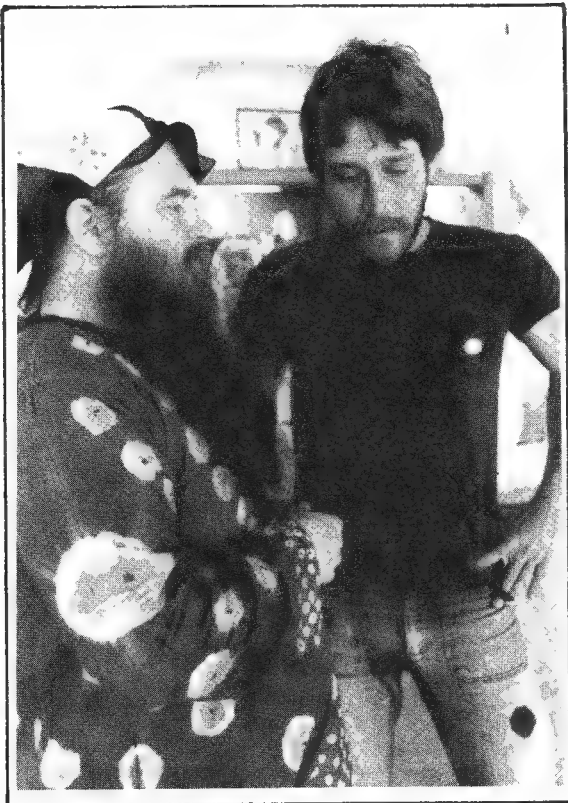
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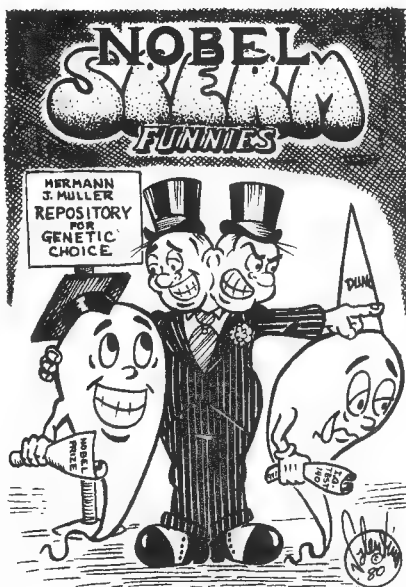
lonely chick remembering something in after-thought as not really being so bad? How many bad times have you been through that were really HELL at the time, but that you can look back at not only sans anxiety, but can even laugh and talk about? No, it may not be as bad as being raped, but what the hell? How about when a new guy goes to prison You don't think he fights the homo thing and usually gets raped his first time? Then, after he gets horny enough, and masturbation don't do it no more, and





More gallery action the past couple of weeks than in nearly a decade of comix. The Last Gasp art is at the Will Stone on Sutter and Greg Irons is showing his Ancient Mariner illos at the Barbary Coast, 394 Broadway, in San Francisco. I stopped in for the Easter Sunday opener. Ron Turner and his family were there (family photo-top right) and Greg was on hand visiting with a lot of old friends. That's Greg talking to Ron top left. Leonard Rifas stopped in, says the artwork has been assigned for CORPORATE CRIME 3. Ron told me he had the artwork in for MICKEY RAT 3 so there are a couple you can look out for in the coming months.* Bill Griffith is having a show of originals at the Jehu Gallery. The reception is April 15, 6-8 pm. Zippy is still a candidate for president and Duck's Breath Mystery Theater is doing the Zippy play around the Bay Area.* Remember Haight-Ashbury? Well, in case you forgot, Gene Anthony has published his collection of photographs in THE SUMMER OF LOVE: HAIGHT ASHBURY AT ITS HIGHEST. It's 9.95 plus \$2 postage from Last Gasp, 2180 Bryant, San Francisco, CA 94110. It's not like being there, but what can you do?

The idea of women being impregnated with the sperm of Nobel prize winners stimulated Valentino to do an entire mini comic so the latest COMIX WORLD mini-comic is NOBEL SPERM. 50¢ and a stamp. You readers who have been waiting around can now get a set of minis for \$3.50 pp. The set includes the ten latest like ZEROX MOON and NOBEL SPERM.* Dan Taylor has his 5th issue out, BOOK OF ART 5. 50¢. 1833 Guntle Road, New Lebanon, Oh 45345. TELE-TIMES is a little mag done by Bruce Duncan and lots of others. Has a lot of comix and lore re the Telly. Latest issue is 20 pages. \$1 pp from Bruce, Berkeley Inn Hotel, Room 414, 2501 Haste Street, Berkeley 94704.* OVERLOAD 2 is out from the guys in Eureka and hotter than #1. \$1.75pp from Ben Chin, 1951 Quaker Street, Eureka, CA 95501.* Where do you get those heavy sex comics, like the one discussed on the other side of this sheet? From Inkwell, 495 Ellis St., Box 2595, San Francisco, CA 94109. WHITE WHORE FUNNIES, ADULTS ONLY, and GAY HEARTHROBS. \$2.60 apiece. Adults only. Is sex really all that controversial? New Wavers; If you want to comment on the New Wave or anything else for my upcoming article in FANFARE, write me now. I start typing it up in a few weeks. -Clay Geerdes



Funny Paper

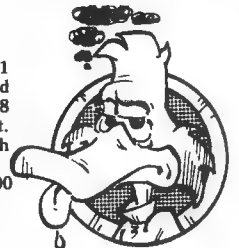
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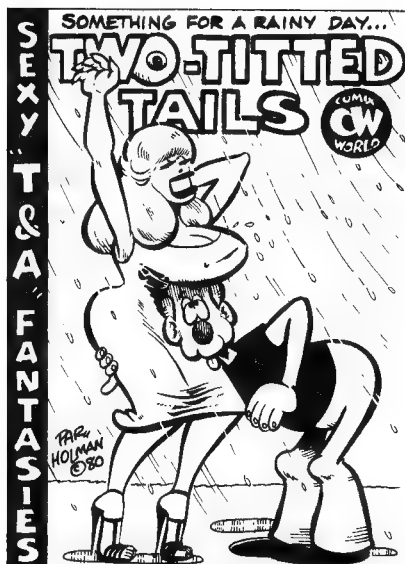


COMIX WORLD 146. May 1, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Subs: \$10 for 48. Logo by Par Holman. Holman and Grass Green have jammed the latest COMIX WORLD MINI-COMIC, TWO-TITTED TAILS (below). It's 50¢ and a stamp from CW. The macro comic of the month is 50¢ FUNNIES, edited by Larry Shell. Panels from the comic are shown at right. Art © Meuplot, Hunt, Erling, and Shaw.

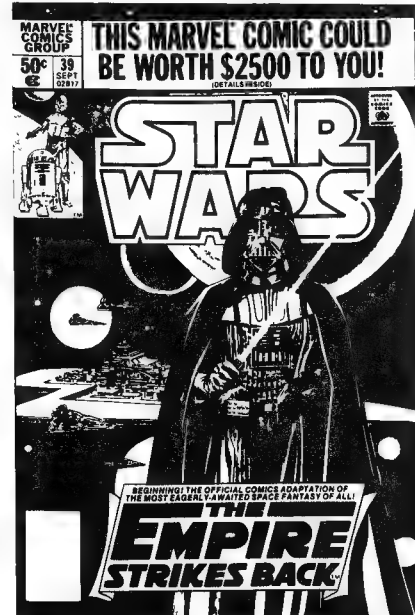


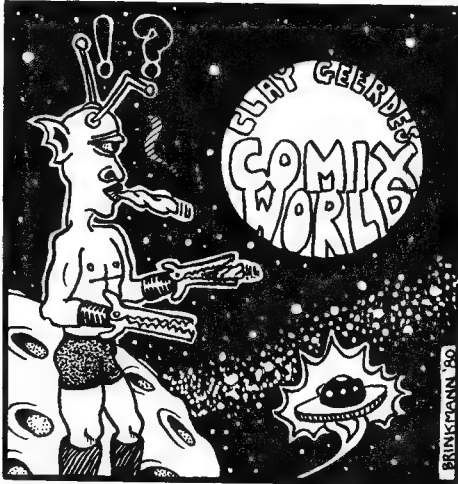
Above are a couple of panels from "Star Fuck," an hilarious and timely parody of STAR TREK which appears in the Summer 1980 issue of RUMP. This one is for you folks who treasure fine sex art and outrageous ribaldry. This one takes on everything from "Stuporman" to bionics. \$2.25. 2470 Lemoine Ave, Fort Lee, N. J. 07624.

Been waiting a few years for the promised sequel to STAR WARS? It opens May 20. Northpoint. San Fr.



From Spain, a new issue of EL VIBORA. New art by Nazario, Gallardo, Marti, and Max with some reprints of work by Spain and Spiegelman. Query Jaime Fargas, Box 275, Barcelona, Spain re Spanish comix. * TALENT #4 out in Amsterdam. * STIMES TIMES 5 you get from Chas Schneider, 63 Duffield St., Brooklyn, N. Y. 11201. \$2 pp. For you horror & gore freaks. He uses artwork. Probably no pay, but egoboo. * CITY LIMITS 2 is \$1 or \$3 (hand-colored cover) from Bruce Chrislip, 1631 Sutton Ave., #2, Cincinnati, OH 45230. * Tom Brinkman, 4 Cranberry Drive, Islip N Y 11751 has PURE SEX 2 ready. \$2 from him. He also has a solo mini-comic, FOOD FOR THOUGHT and that one is 50¢. Kinky stuff. * COVER COMIC #1 is 25¢ and a stamp from Wayne Gibson, 2521 N 40th, Seattle, WA 98103, another Newave four pager. * A buck gets you a copy of the subgenius Pamphlet. Doug Smith, 5320 Victor, Dallas, TX 75214. Dada stuff. Mensoid. * \$5 gets you a dozen of the latest minis from COMIX WORLD. Support us. C. G.





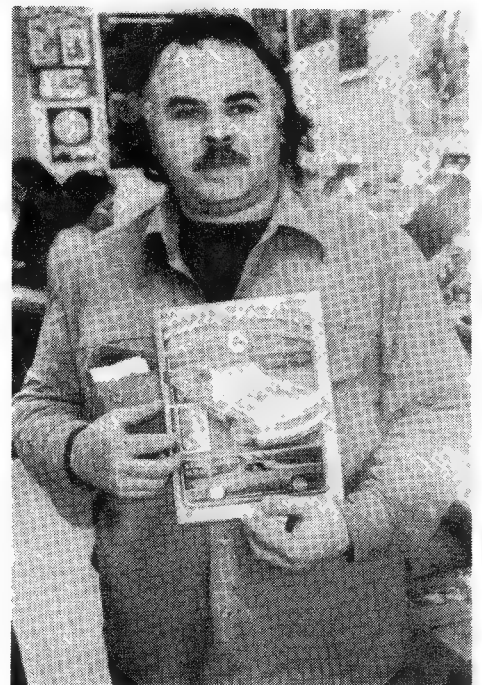
WHERE ARE THEY NOW? Robert Crumb is publishing his newest material in the CO-EVOLUTION QUARTERLY and THE VILLAGE VOICE. See the VOICE for April 14, 1980, "Hospital Fun" p. 28. Script by Harvey Pekar, the editor of AMERICAN SPLENDOR. Bill Griffith is doing his popular Zippy comic strip for the Berkeley BARD and HIGH TIMES. Zippy is currently running for president and is in with the punk-rockers. DENIS KITCHEN and GILBERT SHELTON survived the complex economics of underground publishing by becoming businessmen/artists and owning their own companies. Krupp and Rip Off Press respectively. Rip Off syndicates comic strips to small newspapers. These are collected periodically in RIP OFF COMIX the way major newspaper strips used to be collected in POPULAR and TIP TOP and COMICS ON PARADE. Better organized now, many underground artists are getting serial, magazine, book, and anthology royalties on their work. TED RICHARDS, creator of Dopin' Dan and The Forty Year Old Hippie, does his Mellow Cat strip for a skateboard magazine. Imitative of PLAYBOY's successful Little Annie Fanny, many slick magazines carry a comic strip and those artists willing to tailor a strip to specialty mags have found themselves a good market. The sports mags are still virgin territory, however, and one wonders why no sports strips. It's possible that art and sports are antithetical but I doubt this. I know many fans of strips like the Freak brothers are into sports. I follow football, Lacrosse and rugby myself. Can't help recalling that the first successful West Coast comic strip, "A. Mutt at the races" appeared on the Sports page of the CHRONICLE in 1907. It was a tip sheet in cartoon form and stimulated a lot of sports gags. The schism between jocks and hippies or politicians that took place in the sixties probably explains the absence of sports in the underground. Shelton has done some parody stuff in his Wonder Warthog, but the only underground sports comic that I know of is Jim Himes' BIG LEAGUE LAFFS, published by Ron Turner back in the early seventies. SHARY FLENNIKEN is now a senior editor at NATIONAL LAMPOON. Her Trots and Bonnie has still to become a comic book. At one time it was to be published by the Apex Novelty folks, but that never happened. I assume NAT LAMP will get around to putting her work into an anthology when they get through re-running all that imported space stuff.

Too bad that indigenous artwork has to play second fiddle to airbrushed extraterrestrial cliches. SPAIN has been doing some nice illos for FLING magazine, a male mag aimed at lovers of big tits. JUSTIN GREEN got out of comix and into a more lucrative field, sign painting. These days he's into being a father and living without the hassles. ROGER BRAND is living in the Mission district. GARY ARLINGTON (see photo this issue) says Roger is doing some work for the premier issue of CHOLO COMICS. Gary, based in San Francisco's Mission District which is mainly Latino, says "low riding is where it's at." Mags devoted to customized cars are the latest hit and a lot of those low-riding buggies were cruising Dolores Park during the recent West Coast Mardi gras, "Carnaval 1980". Top mags are LOW RIDER and QV and they contain some nice artwork by car lovers. To the Latino low rider, his car is his throne, his home, his altar, his status, and he treats it with the same reverence a biker accords his machine.

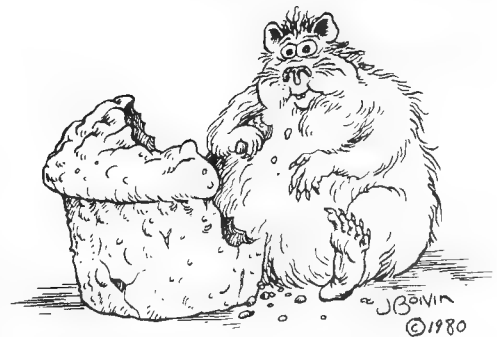
Do you have to be there in order to get in? Well, Chicago based SKIP WILLIAMSON and JAY LYNCH have gotten lots of strips into PLAYBOY and OUI. Skip is editor of the PLAYBOY FUNNIES. These guys were the old BIJOU PUBLISHING EMPIRE circa 1968-72.

-Clay Geerdes 4-80

NEO-RADIO? Paul Curtis is making his own radio cassettes, an adventure series. Those interested may contact him at RD #2, Saegertown, PA 16433.* In Eureka, OVERLOAD 3 is nearing publication. Should be out mid-Summer.* BIZARRE SEX 8 will have a cover by Robert Crumb.* THE NICKELETES premiere their new underground theater trip, SPACED OUT, at Intersection, May 23.* A few new titles from Europe: KELITIK KOMIK (Scotland), RADIO WIFTERTHREE (Ar-Zak, England), DR CYPHER 1 & 2, FIX COMIX 1, ELECTRON PULSE 1, and MEANWHILE, a new fanzine. This info courtesy of David Noon.* The San Diego Con is on and I plan to be there August 1-3. Look for me at the Last Gasp Comix booth.* I did a parody panel of servicepeople who get in dutch for topless moonlighting or posing for skin mags. Larry Miller wrote this: "I am in the Army and I can deal with it, but one who is in the service can't walk over the military, people who were demoted got demoted only for the reason that they posed in the nude with part of their uniform, which degraded the service, plus had a lot of people thinking all service women were sex freaks. Just a few weeks ago, a sergeant in the Army was demoted not because he was a male stripper but because he wore a good conduct medal on his g-string briefs. When you show part of your uniform or anything concerning the military, don't expect to be around any longer." Melissa Sativa (who danced with Pepper at the S. D. Con last year and most recently in the big "Carnaval 1980" parade in San Francisco) appears in COCKROACH COMICS and in the second issue of Tom Brinkman's PURE SEX. That's Melissa at your right and Tom drew the logo at the top of this page. That fat little mouse in between the pix is by Jacques Boivin, a Canadian artist. C. G.



GARY ARLINGTON © CLAY GEERDES. 1980



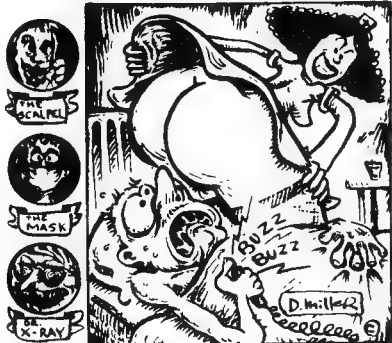
MELISSA SATIVA. © CLAY GEERDES. 1980

Comixworld



COMIX WORLD 147, May 15, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logos by Tim Fuller, Alex Tamsula, and Charles Schneider. The latest mini-comic is WEIRD NURSE FANTASIES, drawn by David Miller. Title © Clay Geerdes 1980. Art © David Miller 1980. 50¢ & stamp from me.

WEIRD NURSE FANTASIES



"The New Wave is a lot of jive ass bullshit, Clay. It's the same old stuff being recycled by a new generation of artists. There is never a new wave, because the new is always beyond the comprehension of the young and by the time they get into it and dig it they've become the old guard. People thought Crumb was new in the sixties when he was really reverting to a thirties drawing style (Milt Gross, I. L. Webster, Basil Wolverton). Now people are hailing the New wavers as new when most of them are imitating Crumb and Kurtzman. As for New Wave music, the less said the better. The Rocky Horror Picture Cult has more style. Power to the minis, but don't call them New wave; that's too cute and trendy."

-Will Dukenfeld

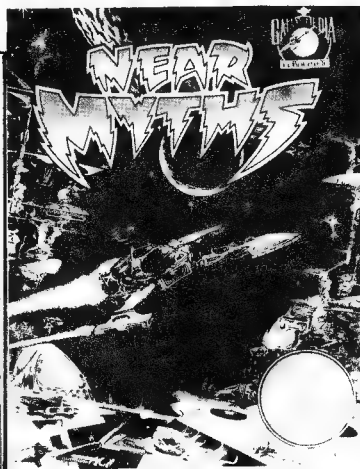
Fact is, Will, each generation decides it's own pat phrases, it's own definitions. Most of the guys contributing to the minis have started to refer to their little books as Newave. Valentino, who did NOBEL SPERM FUNNIES, says these are the true undergrounds today because they are free of publisher's control; anyone can join by just drawing and publishing one. And I would argue that the material is new--at least to the artists writing and drawing it. For the present, I'm afraid we're stuck with the Newave label. Why not?

"How do the mini-comix work anyway? Who makes up the titles? Do people publish their own or do you publish all of them?"

I only publish my own. Many artists have started by contributing a panel to BABYFAT and going on to do an independent mini of their own. There are a lot of ways it can work. In the case of my latest, WEIRD NURSE FANTASIES, for example, I made up the title and outlined the concept. I had the idea for a mini-comic that would deal with either a fantasy a nurse might have about a patient or one a patient might have about a nurse. I suggested the idea to David Miller, who lives in Concord, California. He did the cover and I liked it so much I suggested he might want to do the entire book. He drew it and I published it.

-Clay Geerdes 5-80

New comix are: BIZARRE SEX 8 (see panels top of page two); NEAR MYTHS 5 (England), EL VIBORA 3 & 4 (Barcelona, Spain), YIKES 4 (art by Erling, from Cascade). From Walt Rodgers, a new two-color mini, "JUST ANOTHER 8-PAGE WONDER, a dime and a stamp from him P. O. Box 896, Dover, N. J. 07801. From Mike Prince, a new member of COMIX WORLD, BOFFO YOCKS #1 (magazine format), 24pp. \$1 from Mike at 1502 Green Mountain Drive, Apt 299-U, Little Rock, AK 72211.



Near Myths is Britain's foremost alternative comic, specialising in highly imaginative and experimental comic art within the realm of Science Fiction and Fantasy.

In some cases, I write to several artists about a title I've come up with. I wait for the art to come in and publish the book when it does. If the art doesn't get to me within a reasonable length of time, I may assign panels to someone else or just draw the rest of the book myself. Since my main purpose in the minis is to give exposure to new artists entering the field, I would rather have others do the art and I usually put my own work in as a last resort. If I have something I feel inspired to draw, I publish a solo book rather than take the space from other artists (particularly in my anthology mag of illustrated news items, BABYFAT).

"How do you justify a lot of that sexist trash you publish, Clay?"

I don't. The minis are uncensored. I don't tell an artist what fantasies are okay and what ones are taboo. Each artist has the responsibility for his own art. For my part, I don't know what you mean by sexist. I don't consider any of my drawings sexist. I may draw a nude girl once in awhile, because I'm hetero and I enjoy drawing nude girls, but I don't consider that to be sexist at all. The minis are a free form, open to everyone. You'll find in them a cross section of what you would find in society as a whole--a pot pourri of sexism, racism, agism, elitism, and lots of other isms. I'm publishing panels which range from amateurish to those that are professional and what you read into them comes from you. Do not interpret them as my personal philosophy. There is no way I could continue the work I have set out to do if I were to impose my own views on everything I publish. I don't like it when editors restrict me and tell me what to do and I don't want to do that to the people who send me panels. I may not publish everything I get for one reason or another, but my rejection is never based upon content. I get some panels by people who just aren't ready to publish and I have to leave them out. In cases where I do feel I can't accept the content of a panel, I have explained my position in detail to the artist and suggested he self-publish and take full responsibility for his artwork.

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HALLGREN



GILBERT

MOST OF THE TIME SHE SPENT STUDYING—ALONE.



BIZARRE SEX No.8. Published by Kitchen Sink Enterprises, a division of Krupp Comic Works, Inc., P.O. Box 7, Princeton, Wisconsin 54968. Editor: Denis Kitchen. ©1980.

Norman Mingo

New York:

Norman Mingo, an artist and magazine illustrator whose "What, Me Worry?" face of Alfred E. Neuman appears on each cover of Mad Magazine, died Thursday at age 84.

Mingo, who also painted conventional portraits of such figures as General George S. Patton Jr., was an admirer of Norman Rockwell. He became the chief cover artist for the satiric magazine in the late 1950s.

The Neuman face was born after Mad created the name as its write-in candidate for president in 1966, and later advertised for artists to portray the image of their "What, Me Worry?" candidate. Mingo answered the ad, and the face has been the magazine's trademark ever since, appearing on every cover but one since October 1986.

Born in Chicago, Mingo began his art career in his teens by selling drawings to the old Saturday Evening Post, and later drawing union labels for local printers.

He dropped out of high school at age 13 to illustrate fashion catalogues for the Hart Schaffner & Marx clothing company.

Associated Press



The Postcard Preservation Society is doing another show in Australia this year and anyone can contribute art or photo work or cassette. The theme is "Everywhere in chains" and contributors get a nice catalog. Deadline August 31. Send your stuff to S. D. H. S. Boundary Road, Dubbo, New South Wales 2830, Australia. Mail art and dadaists take note.



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Sal Diehlra is doing a mini-con in San Francisco at 1169 Market Street, Sunday, June 1. It's a buck to get in. Info from Sal at 661-1344. This year the Bay Con will be held at USF, July 26-27. I'll be at both.* T-shirt junkies can get Didi Glitz' HOT PINK t for \$6.95 from cartoonists coop press, Dept. D, Box 40474, S. F. CA 94140.* The latest dozen COMIX WORLD MINI-COMIX is yours for \$5 pp. If you order before July 1, I'll throw in a WEIRD NURSE.* Note to subscribers, to maintain continuity in your subscription, please renew an issue or two early. If you write me, always note whether your letter is for publication or not. If you're a small publisher like me, I'll do the same for you. Get those small comix and mags out. We ought to have a lot of stuff to show at the cons this summer and some of those originals, too.



I WOULD A RAN IF IDA KNOWN is a new mini-comic by Jerry Goebert (art by Alex Tamsula). 50c and a stamp (he trades!). Jerry, 125 S Main St, Greensburg, PA 15601.



CLAY GEERDES' COMIX World

A FIRST KLAS AFFAIRE!



COMIX WORLD 148. © Clay Geerdes, Box 7081, Berkeley 94707. June 1, 1980. Logo by Valentino, whose FIRST KLAS KOMIKS #1 is the newest mini-comic. \$1 pp from him at 11900 Oertley Circle, Garden Grove, CA 92641. A word of thanks to Par Holman for his no-smoking strip. It will appear in a mini called COLD TURKEY. The first volumes of Larry Gonick's CARTOON HISTORY OF THE UNIVERSE have been reprinted as a perfect-bound book by Rip-Off Press. Also reprinted are the backpacking strips of Sheridan Anderson, VON MABEL's BACKPACKING. Wonder Wart-hog makes a guest appearance.

HUMANS AT THIS STAGE OF EVOLUTION—STARTING ABOUT 1½ MILLION YEARS AGO—ARE CALLED *HOMO ERECTUS* ("UPRIGHT MAN" IN LATIN).



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In the sixties, Foolbert Sturgeon took on the question of what would happen if Jesus returned in modern times. All of these stories have been reprinted in a new anthology by Rip Off Press.



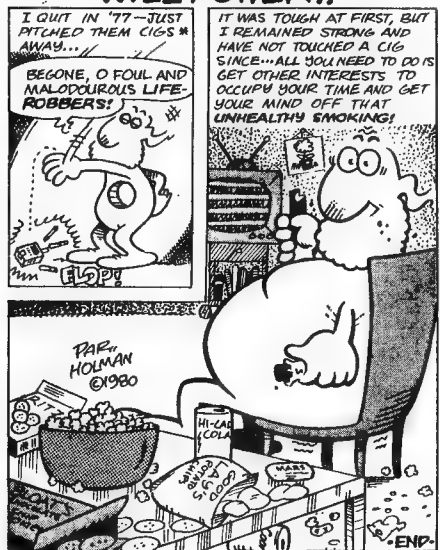
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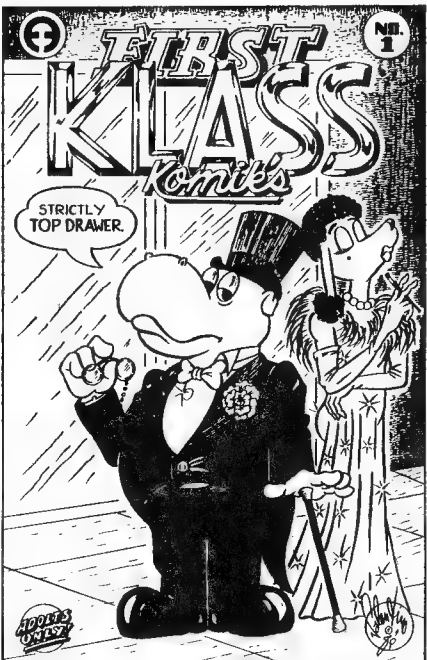


* "LARK"—if you must know.

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FIRST KLAS Komiks

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© Foolbert Sturgeon, 1980.

ZIPPY



Character Zippy © Bill Griffith. 1980
Zippy t-shirt model: Robin. YOW COMICS
and Griffy t-shirts available at Comics
and Comix in Berkeley. By mail from
Last Gasp Comix, 2180 Bryant, San Fran.



"Bill Griffith has always been the main-man. He makes me laugh and despair at the same time. I think Toad should get more attention than he does. TALES OF TOAD 1, 2, and 3 are the most read comix in my collection. They've got everything. I think it's only fair that Griffy gets a bit of fame before World War III."

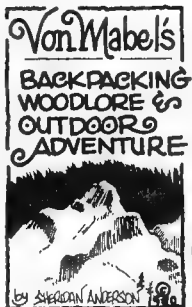
-David Noon

"I dig Zippy, man, because he always knows where it's at but he never knows where he's at, y'know what I mean?"

"Zippy? Oh, you mean de dude in de polka-dot kimona. Yeah, he's a gas, man."

"Griffith is much more palatable within the discipline of the one page commentary than in his attempts at existential literature. A certain cynical collegiate humor has ever been his forte. As he begins to sneer less and identify more with his subjects there is the possibility of genuine satire."

-Sharon Rudahl



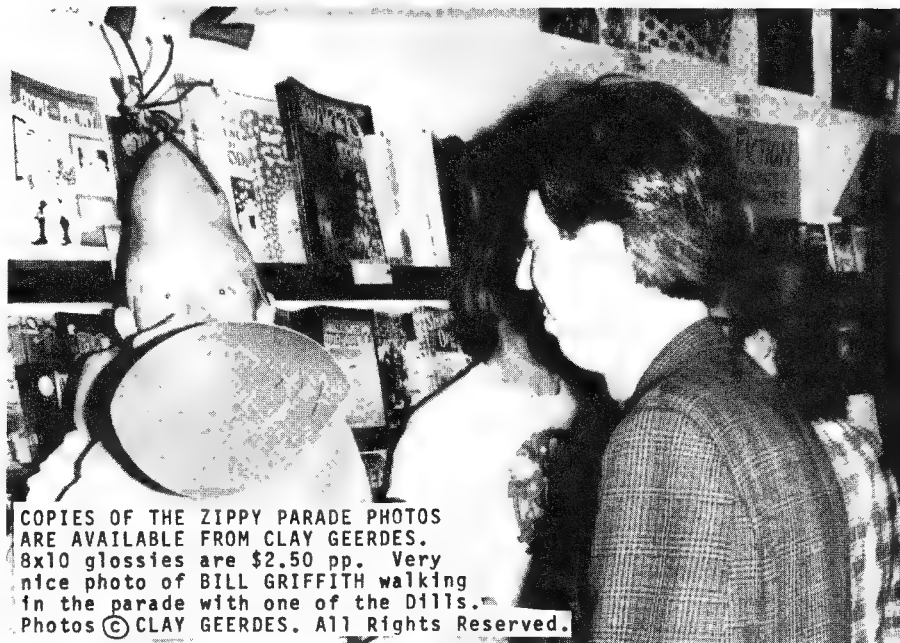
Who knows why an ugly, unshaven enigmatic microcephalic in a polka-dotted dress has become a cult symbol in 1980? Zippy, a refugee from Barnum and Bailey's circus, a character out of Tod Browning's FREAKS, and now a candidate for President--perhaps winner, given the choice between Carter and Reagan.



SEE BILL GRIFFITH
AND ZIPPY
AT
COMICS & COMIX
2461 TELEGRAPH AVE.
JUNE 6, 1980



COMIX WORLD 149. June 15, 1980. © Clay Geerdes, Pox 7081, Berkeley 94707. World Rights Reserved. Logo by Garry Hardman. Subs: \$10 for 48. Latest mini-comix are Charles Schneider's TRUE GRUE, and CW's SWEET CHEEKS 2 (covers on other side). 50¢ and a stamp each from CW.* MICKEY RAT 3 and AUTO BE RECYCLED are out from Last Gasp.* SCIENCE FRICTION is the latest mini from Tom Brinkman (see his ad below). Tom did some work for SWEET CHEEKS 2.* SPACE CON 8 will be at Oakland Auditorium, June 21. Info: 415-963-8066.* BIZARRE 11, and 12 are \$8 each from Belier Press, P. O. Box "C", Gracie STA, NY 10028. Into bondage photos, net *17ARRE CLASSIX 4. \$8 pp same address.* Cerebus 17 just out.* FIRST KINGDOM now up to Book T2.* Mark Beyer sent me a strange little mini, DEATH. Red overlay on cover. Send him 50¢ for one at P. O. Box 2304, Allentown, PA 18104.* GARBANZO COMIX 1 is a 75¢ mini from Harry Onickel, 16075 Harden Circle, Southfield, MI 48075.* Matt Feazel has a mini out--CYNICALMAN is 15¢ and a stamp from him at 17 S. Euclid #3, St Louis MO 63108. He has two other zines, SPACE CADET and INVASION for 30¢ each.* ELECTRIC PETE 3 out from Pete Silvia (see his ad).* In Amsterdam, TALENT is up to issue 4.* Jim Buser and Tom Walton organized a ZIPPY FOR PRESIDENT rally on June 6, 1980. Zippy, played by a member of the Duck's Breath Mystery Theater, spoke on Sproul steps at the University of California. The crowd paraded down Telegraph to Comics and Comix where Zippy's creator, Bill Griffith autographed postcards and confronted the media (He's smiling for KSAN below). On hand for the event were the Tap-dancing Dills and Berkeley's ultrasonic Psycotic Pineapple. The Pineapple sang a few of their punkest numbers on the walk in front of C & C. -CLAY GEERDES



COPIES OF THE ZIPPY PARADE PHOTOS ARE AVAILABLE FROM CLAY GEERDES. 8x10 glossies are \$2.50 pp. Very nice photo of BILL GRIFFITH walking in the parade with one of the Dills. Photos © CLAY GEERDES. All Rights Reserved.

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SEND AGE STATEMENT

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" " #2 - \$2.00 pp
FOOD FOR THOUGHT - .50 pp
SCIENCE FRICTION - .50 pp



CLAY GEERDES

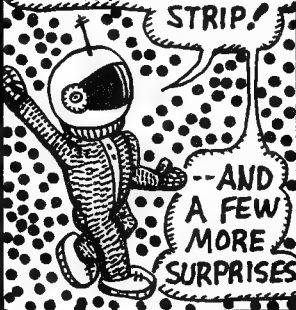
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HARDMAN '79

COMIX WORLD



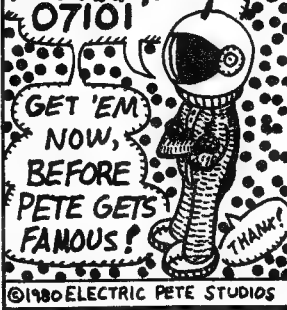
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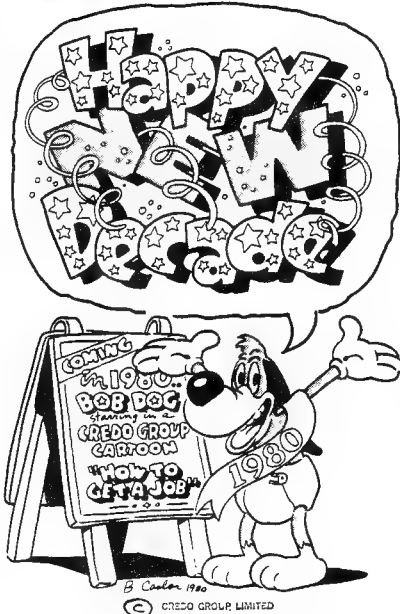
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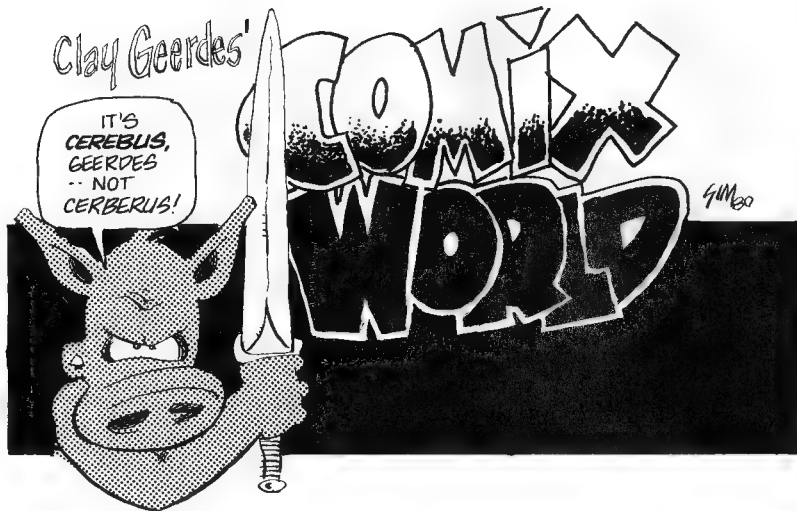
AMERICAN GIGOLO. A teenager summed up this movie perfectly when she said, "the plot ain't much, but that guy is so cute you don't mind looking at him for a couple of hours." That's logical. The teenyboppers can't go to the male topless dancing shows that are the current fad around the country, but they can see a lingering nude shot of Richard Gere and watch the actor go through a few dozen changes of clothes. It used to be called "beefcake." As a movie, it's about a D+. It's a depressing vision of California subculture, done without a trace of humor and very little wit. None of the characters have any qualities that would make the viewer care about them. Gere plays a hooker who gets framed for a murder. Fans of McBain, Wambaugh, or Daley will be tearing their hair out over this one, because there are enough errors to make one wonder if Paul Schrader ever heard of research. No preliminary hearing, no mention of bail; talk about the murder weapon, but we never know what it was or how the framers managed to get Julian Kay's fingerprints on it or connect it with him. The scenes are so long and so boring and so light on content the film will be easy to edit down to an hour for t-v sale. **GIGOLO** is worse than **HARDCORE** if you need a comparison. It's pure exploitation with no socially redeeming value and it's cheat porn at the same time. A good sex film is much better and the viewer gets what he paid four bucks for. **Gigolo** shows a light side shot of Gere's weenie and a quickie look at Lauren Hutton's tits and that's it on sex, gang, unless you want to count those two topless sunbathers in that early beach house scene. Question is, why would anyone want to take the time to sit through this movie? It's not entertaining. It's not educational. It's damned little of anything but clichés that were tired out in the forties. Travolta is lucky he didn't get the role of Kay. One can't blame Gere for this crapola. He did the best he could with a lame script. I'd advise Schrader to go back and see **SHAMPOO** again. C. G.



URBAN CORNBALL

URBAN COWBOY is **SATURDAY NIGHT FEVER** in cowboy drag, a piece of shitty sentimental junk that is an insult to the entire Southwest. It proves that John Travolta has learned nothing about acting. Was anyone ever more out of place than Travolta in Gilley's? His speech, gestures, walk, attitudes--nothing southern in them at all. He's got a bad back and a broken arm and he's whirling around the dance floor like Bruce Jenner at the Olympics--that's an actor? Back to **KOTTER** and t-v; that's where he belongs. As for the film, well, the cowboys may think it's fine, because the music is good and Gilley's looks like a fun place to watch the action; and the intellectuals will probably be conned into justifying the film as a pathetic satire on the horseless cowboy, but in the end it's just an over-hyped piece of shit--four bucks down the tubes. C. G.





CEREBUS? "Cerebus really evolved out of my participation in two recent comics publishing companies in the last five years. Just around the time that ORB of Toronto went out of business, I was hired as senior editor. Although another issue didn't come out between the time that I joined and the time Jim Waley folded the operation, I was in on planning much of which would have appeared in ORB 7 (including "I'm God" which I wrote and which later appeared in STAR*REACH 7). To be in the office, watching the bank roll disappear and to follow up every lead on financial backing, and at the same time try to work on this next issue and plan the issues after it; well, it was a first-hand view of what it is like in the trenches when you're trying to make a living off a comic book. Although a little more removed from the scene, I was aware of the same problems with STAR*REACH when I was doing work for Mike Friedrich.

"For one thing, it set for me a very high priority on regular publication frequency. I realized how easy it was to drop from a bi-monthly to a quarterly to a thrice-yearly to a bi-yearly to an annual if that's how you solve your deadline problems. And to be honest, I wouldn't underestimate the frequency if I was asked to describe what makes CEREBUS popular. In a lot of ways, their publishing frequency is the only thing that keeps the fan spotlight on Marvel and DC. . . . Deni and I both found it very encouraging that there are so many other folks publishing comics right now. I share your enthusiasm for the "new wave" concept of self-publishing. It seems a little like selling pictures of yourself on a street corner at first, but it beats working eight hours a day with an editor strapped to your shoulders. To me, anyway."

-DAVE SIM 6-80

COMIX WORLD 150. July 1, 1980. © Clay Geerdes, Box 7031, Berkeley 94707. All Rights Reserved. Logo by Dave Sim. Subs: \$10 for 48. Mini-comix. Latest set of 12 for \$5. 12 issues of BABYFAT for \$5. The newest mini is Jane Oliver's VAMPIRE VIGNETTES. 50¢ and a stamp from CW. Below are a couple of panels from AUTO BE RECYCLED, the ug that shows you how to heat the used car business. Center are some preview hits from Bobbo Armstrong's third MICKEY RAT. Best ug comic in a long time.* TALES TOO TOUGH FOR T-V 3 is \$1.25 from Jamie Alder, 9970 Liberty Road, Chelsea, MI 48118. Art by Hewave artists like John Valandingham, Brad Foster, Doug Bryson, Valentino, et al.



©1980

Jim Ryan has his mini out. It's PARANOIA PSYCHOMIX. 50¢ and stamp from him at 102 S. Lake Ave, Albany, N Y 12208. The cover hand-colored for \$2.* Ian Taylor has BOOK OF ART 6 and 7 out. 50¢ each. 1833 N Guntle Rd., New Lebanon, OH 45345.* DAY CON July 26-27 at USF.* A xeroxed collection of SALLY THE SLEUTH. \$5 from Photo Talents, P. O. Box 1195, G. P. O., Evanston, ILL 60204.* Shelton & Hunt Emerson interview in COMICS FEATURE 3. Shelton is blasé and optimistic. Hunt thinks WWII is upon us. Cheer up, Hunt. -Clay Geerdes

① THE MOST COMMON TYPE OF AUTO DAMAGE IS FRONT END DAMAGE.



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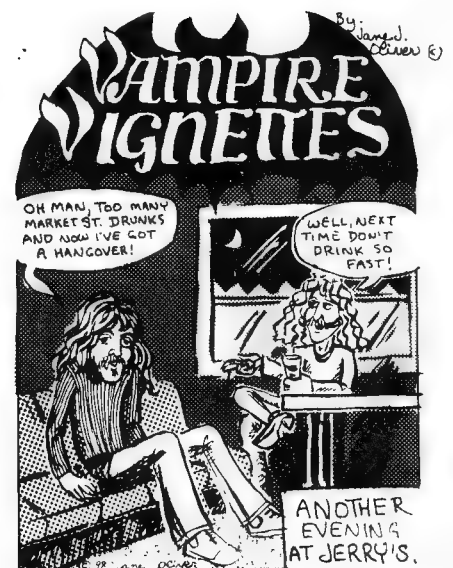
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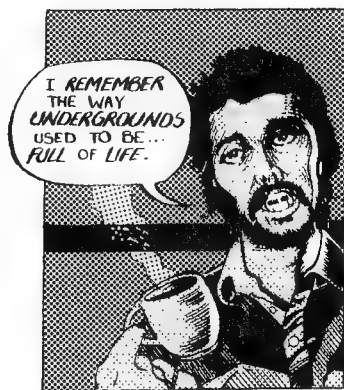
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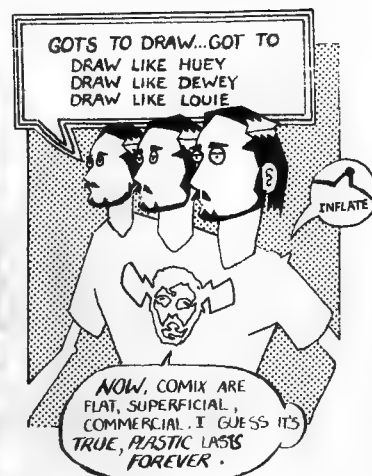
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COMIX-TALK

ON SUBSCRIBING TO UNDERGROUNDS: My advice is Don't subscribe. Why not? 1) Underground artists do not have the administrative machinery to process and handle regular subscriptions. 2) The comix are not regularly produced. One issue may come out, then the next one may not appear for years. By the time the second one does come out, the artist may have lost his files (through moving, whatever), hence subscribers are shit out of luck. 3) Most of the artists are not good businessfolks. They don't answer their mail regularly and they are not going to worry about your complaints.

Here's what usually happens. An artist and a few friends get together and come out with a comic. They're all tight buddies at the time and they think this will continue. They say they'll keep on doing these funnybooks and sell them and make big bucks and become famous like Crumb. They use part of their mag to advertise subscriptions to it. They love their own stuff and naturally they assume everyone else will love it, too. Some time passes. The book isn't selling that well. A lot of cases are sitting in the garage or basement. The printer wants twice as much money to print the second issue and the handful of subscriptions that came in barely paid for this week's beer and dope. The landlord is raising the rent for the third time and the guys are looking for a cheaper place. Cheaper places are only found in rip-off neighborhoods. One of the guys is heavy into alcohol and not getting his work out. Another guy has gotten into hard dope and can't be trusted anymore. Someone else is in love with a new lady and is thinking of going to New York and trying to get into magazine illustration.

After a lot of hassles and shitwork, maybe the second issue comes out. All this time, the artists are not making a living. They have to do what ad gigs they can get and work at part-time jobs as well. Their attention becomes divided. Those who really love art keep on drawing, but the others for whom it is a peripheral activity soon drop it and get more serious about computer programming or some other line of work. Time passes.

Meanwhile, the subscribers wonder what happened to their money. When will WHATSITSNAME 2 be out? It's been nearly two years. I got burned. Well, sure you did. It's not like you were subscribing to PLAYBOY or some mag that has the machinery to handle regular mailing. You bought into an unstable and tentative trip and when you did it was partly your daydream that it would last. So what can you do? I'd say wait and see if the comic book does attain regular continuity. When you see a book come out regularly, you know someone there is taking care of business and you may want to risk a subscription.

Well, say the artists, what is this shit? We have to get subscriptions to our first issue so we can come out with the second. What is Geerdes saying here? He's saying that's not the way to finance your trip and it is the way to ruin your reputation and credibility with lots of readers who might be your fans in the future. If you've got six issues laid out and the financial backing to print and distribute and mail them, then you have the right to solicit subscriptions for those six and no more. You don't have the right to ask people to buy into your fantasies of possible success. If you are going to make subscription promises, you should have an office and a secretary set up to handle that end of the business. If you haven't; if you take subs and just pocket the bread and don't deliver, then you get a rep as a rip-off and you deserve it.

In the fanzine business, this is no different. How many zines have come and gone in the past decade? How many subscribers have gotten a couple of copies and never seen another? What subscriber has ever gotten a refund? How many times have readers been ignored when they complained about not receiving a copy? Well, the publisher is no more responsible for mail lost than the reader is, but he must take that responsibility if he wants to continue in the business.

I advise my readers to buy their comix from reputable dealers like Last Gasp, Comics and Comix, Bob Sidebottom, companies that deliver the goods. If you buy from an individual, you are always gambling the first time. Me, too. I will give someone that first dollar or two if I want what he has, but one burn is it for me. I keep a file of complaints on burns and I never deal with the person or company again, nor do I accept advertising from that person or company in my newsletter. When someone advertises a mini-book or other item in COMIX WORLD, I expect them to process their orders right away and give my readers the same quick service I give them. The rule is not to advertise until you've got your trip organized.

And, no, I don't agree with the practice of advertising books in advance, particularly books that may not get into print for many months. All this does is create bad faith among the readership. When you read about a particular title and see it previewed in COMIX WORLD, that book is out and available and you should get a copy within ten days if you order it from a recommended dealer. I always make it clear that a book is out and I'm going to say very little about something I haven't seen personally. I used to write a lot about books in the planning stages, but I found this doesn't work out well. Many of them were just daydreams that went undrawn like VELVET VICE or unpublished like YER MAMA.



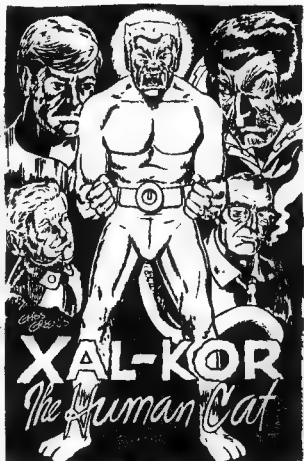
The sixth anthology of the FREAK BROTHERS is \$12.50. It contains 52 pages, mostly reprinted from RIP OFF COMIX which is reprinted from the Rip Off Syndicate. After 12 years on the scene,

I MUST BE DREAMING! TOP QUALITY WEED! COCAINE! OPIUM!



The Freak brothers haven't changed. This is the safe, secure buy for the guy who likes dope and poverty jokes and thinks it's still 1968. The cover is the best of this 52-pager.

COMIX WORLD 151, July 15, 1980. © Clay Geerdes, Box 7081, Berkeley 94707. World Rights Reserved. Subs: \$10 for 48 issues. Ads: \$5-10. Query first.* Note to people who want their mag plugged in CW: No copy, no plug. Minis--I expect two copies. CW reaches all the major up and newwave collectors.* New in England: APOCALYPSE 6, COYPU 3, and DEATH OF A SALESMAN (photo-mini).* Rand Holmes has sent a BASEMENT MAN story to NATLAMP.* The Nickettes 7th Annual Salmon Awards will be held at Gumption Theater, 1563 Page St., 8 PM, Sat, July 19 in San Francisco. Ellen Stein, A longtime Nickette has become the new drama critic for the CHRONICLE.* Grass Green's new one, XAL-KOR, THE HUMAN CAT is \$1.25 from RegCo Enterprises, Box 10083, Fort Wayne, IND 46851. You can get a first edition of SUPER SOUL for \$1.25 at the same time.* Brooke Shields is the Creature from the Blue Lagoon.* Some Justin Green and Mark Roland artwork in MAGICAL BLEND. \$2 from P. O. Box 11303, S. F. CA 94101. A second issue in the works.



NEW MINIS!

PLAGUE HUMOR 1 \$5.00 & stamp from Clark Dissmeyer, 105 N Esther St, Fullerton, NE 68638. OPOSSUM OPLAYERS from Garry Hardman, RD 2, Sherrod Hill Rd., Edinboro, PA 16412, 50¢. PANELULAR MODULATION-ALISM, 50¢ from Electric Pete, P. O. Bx 962, Newark, N J 07101.* FUNNY ORGANS, COLD TURKEY, BABYFAT 13, & BUG-INFESTED 2 from me. 50¢ & stp.

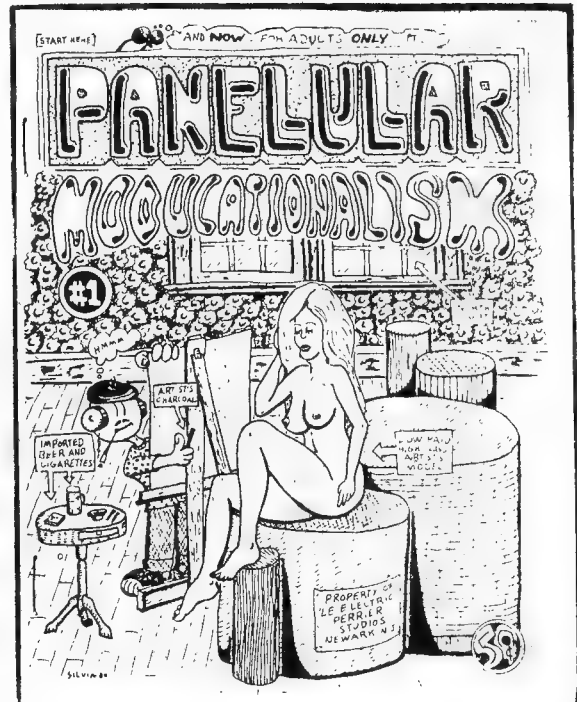
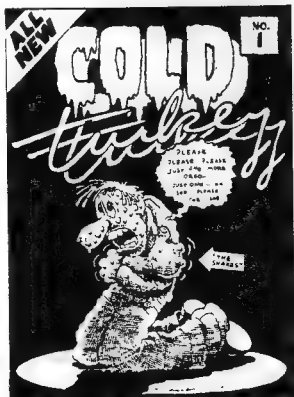
Cartoonist 'Critical'

Ernie Bushmiller, who created the comic strip "Nancy," is reported improved but still in critical condition in Stamford (Conn.) Hospital with an apparent heart attack.

Bushmiller, 75, a Stamford resident and native of New York City, was admitted to the hospital's coronary care unit Friday, a nursing supervisor said.

In 1925 Bushmiller took over the comic strip "Fritzie Ritz," about the antics of a New York socialite. In 1940 he renamed it "Nancy" after the mischievous little girl whom Fritzie cared for.

BRAIN SUGAR #1
Some new mindrot from Canada. This is by a guy who puffs himself up as Lord Larry. Dope, sex, violence, machismo, and a few laughs. \$1.50 pp from him at P. O. Box 67436, Station "0", Vancouver, B.C. CANADA V5W 3T5.



COUPONS



NOTICE TO ALL NEWAVERS: Anyone can contribute a panel to BABYFAT; my little mag of illustrated weird news items. I need panels all the time. The art size is 5x7", framed up and down. You get 20 copies and your art returned. I am also interested in strips for CW. I have to like 'em. Size is 4x10". Note that you can draw whatever size is comfortable for you, but I have to have the sizes above for printing. As all newave collectors know, Bob Vojtko was one of the early cartoonists in this movement. An Ohio cartooner, he's kept us going all through the seventies. If you haven't got all his titles, get them. His address is 315 Nebraska Ave., Lorain, OH 44052.* So that I can compile as complete a list as possible of newave comix, I'd like all of you publishers among us to send me a list of everything you have done, preferably with dates, prices, etc. I've written an article to be published in FANFARE #4 and I will

be expanding on it later as I get new information from you guys out there. I'm also in the process of putting together an entirely new magazine devoted to newave so I'm interested in letters re newave, short articles relating the new funnies to ug and straight comics and strips, and whatever. artsize is 5 1/2 x 8 1/2. I'll look at anything, but only promise to publish what feels right for the mag.* COMIX WORLD has published 44 newave mini-comics to date. For those of you who have been reading about these minis but haven't checked them out yet, I offer the list and three sample comix for \$1. I have them packaged at \$5 a dozen now and these will be available at Bay Con (July 26-7, USF, San Francisco) and San Diego COMICON (July 30-Aug 3, Con Center, San Diego. Con hotel is the Grant. COMICS & COMIX (ad above) will be on hand at both Cons with a wide selection of ugs and selected newave materials. A number of us will have artwork at the con so you will get to see some of the newave originals. Valentino will be showing the first newave anthology art and Par Holman is coming down from Utah (Cosmic Aeroplane booth).* Looks like those of you who want to keep up with artists like Spain, Kim Deitch, and Dan O'Neill will have to subscribe to NEW WEST. Kim's got half a page on NC-4 (May 19, 1980 ish) and you can read about Dan O'Neill's short career among the slick hippies at HIGH TIMES on pp 48-9 of the June 16th ish.* Wayne Gibson put together a little gallery book of sketches, KOOCHIE KOODLE, and he got everyone in there from John Adams and Jamie Alder to Arnie Willis and S. Clay Wilson. \$1, 2521 N 40th St., Seattle, WA 98103. * The Berkeley BARB is dead. It died about a decade ago, but lingered on with an ambiguous image. The sex ads became THE SPECTATOR and that sheet is live and well. Shows people care more about sex than politics.* CARTOONIST PROFILES is to the straight strip syndicates what CW is to ugs and newave and that mag has yet to come to grips with a couple of generations of cartoonists. #46 (June, 1980), however, has an article by HOWARD CRUSE re ugs and his own work. Cruse, who is a successful playwright as well as a graphic artist (STARLOG, FUTURE LIFE), gives an interesting non-West Coast view of the ug scene he was a part of in the seventies. Says Cruse of BAREFOOTZ: I had created a monster by making the fellow "lovable". That, by underground standards. Comics and Comix has the mag.



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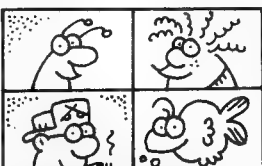
SURF CITY COMICS AND STORIES, V2, No. 4. you get for \$1.50 from Dennis Budd, 607 Madison, Springfield, MO. 65806. Prose and comix. A collectible.* Arcade index by Cat Yronwode. write to her at P. O. Box 86, Willow Springs, MO 65793. She's the hot columnist for THE BUYER'S GUIDE. Mentions everything. Whew!* Vojtko did a color book. When you order his other stuff, stick in a buck and he'll send you one so your collection will be complete.* Now that t-v has found some socially-acceptable punk bands, I'm informed by the local musicians that punk is long dead. In England, it's "Blitz" and around here the teens are calling the latest fifties inspired rock and roll "Powerpop."* Sell-out of the month: HERB CAEN doing a Honda commercial on t-v. Booooo.* What's hot since MR. GOODBAR? Thrillers from a woman's view-- check out Kathleen Snow's NIGHT WAKING. C.G.

VOJTKOMICS

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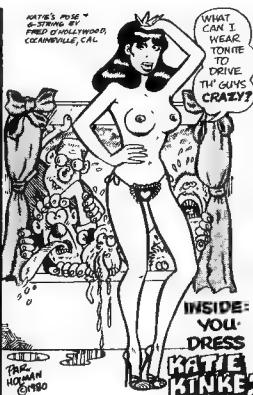
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(If ida known), Goebert/Tamsula; Pakistan and a Pipe, Goebert/Taylor; Tamsula's Collapsible Universe and his Western Romance. You want to do some art for Jerry, drop me a line.* The sick insects above are in a story in the latest OVERLOAD by Don Chin, art by Sam Wray. I men Don and his group at Bay Con. He said he will have an interview with John Pound in an upcoming issue. OVERLOAD is \$2.25 pp from 1951 Quaker Street, Eureka, CA 95501. The Sequel to Jaxon's tale of Juan Seguin and the Texas-Mexicans after San Jacinto is TEJANO EXILE (panel below). From Last Gasp.

TWO-TITTED TAILS 2



COMIX WORLD 152. August 1, 1980. © Clay Geerdes, Box 7081, Berk. 94707. Subs: \$10 for 48. COMIX-WORLD MINI-COMIX. Sets of 12, A, B, and C. \$5 each. List and sample comic, 50¢/stamp from CW. Logo by Tom Brinkman. At left is the cover of the latest mini-comic, Par Holman's TWO-TITTED TAILS 2, a parody of Katy Keene, complete with paperdoll center-fold. 50¢ from CW. Holman will be at the Cosmic Aeroplane booth at the San Diego Con. I'll have photos and rap on Bay Con '80 & the San Diego Con in my next couple of issues. C. G.



FEVER PITCH 4 is out from Brad Foster. \$2.50 from him at 4109 Pleasant Run, Irving, TX, 75062. It's a beaut with a fine B/W airbrushed cover by Brad, inside art by Valentino, Par Holman, Bill Black (who is interviewed), and others. This one has the first part of my history of Sex in Thrillers. Brad still has copies of #3, but 1 and 2 are sold out. Below is the cover of the latest Jerry Goebert mini (art by Gibson). 25¢ and a stamp. 125 S. Main St., Greensburg PA 15601. Also available I Wouda RAN

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Howard Cruse says GAY COMICS nearly finished. He'll be in San Diego for the Con. PHOEBE AND THE PIGEON PEOPLE 2 is out. Bruce Duncan, local editor of Berkeley's TELE-TIMES, talks to Robert and Aline Crumb in his latest issue.

TELE TIMES

— TELEGRAPH AVENUE'S TIGHT LITTLE MAG —
DE LUXE ISSUE — \$1.00 — TO BE SOLD TO CHRONOLOGICAL ADULTS ONLY.
Vol. 2, No. 21 JULY, 1980.



FEATURING: — A REVIEW OF JULIA VINOGRAD'S LATEST BOOK...
AN INTERVIEW WITH A LUSTY HOOKER AND S/M SPECIALIST...
AN INTERVIEW WITH CARTOONISTS R. CRUMB AND ALINE KOMINSKY-CRUMB...
A COMIC STRIP OF NOTE FOR FEMINISTS AND MALE CHRONIMISTS... & MEANWHILE...



TELE TIMES: Bob...I notice that a recurrent R. Crumb situation is where there is a lot of philosophical or "spiritual" or other high-sounding baloney being spouted but the situation boils down to animal sex. You seem to be saying that sexual appetite can be stronger than all our celebrations, principles, and ideals.

BOB: The thing you gotta understand about all my cartoons is that, in a roundabout sort of way, it's all very personal and subjective.... It's all about ME, basically.... I can't do anything about the world that doesn't revolve around me personally.... Yeah, I'm ego-centric and all that.... So, the high-sounding baloney boiling down to sex is just the way I am, personally. Other people may or may not be like that. I guess my work is kind of universal since a lot of other people are kind of like me.

\$1.50 from Bruce Duncan, Berkeley Inn, Rm 414, 2501 Haste Street, Berkeley, CA 94704.

© JERRY GOEBERT

COMIX TALK

Time for that annual position statement again. I have to explain just what COMIX WORLD is every so often because I have so many misinterpreters out there. They see a single issue and they "review" it and others are misled by their assumptions.

COMIX WORLD is not a fanzine. It's not a "zine" at all. It's a newsletter. It is a running commentary on events relative to the comics community. Because underground comix were the trend at the time COMIX WORLD began, many assume it is only about underground comix. This has never been true. Since the beginning, the newsletter has kept track of all comic activity. Reading the issues from the 1970s will give any reader a complete history of comics during the period. Reading it today, the reader should realize that a lot of changes have occurred in the world of comics.

Only a few undergrounds are coming out these days and most of those are nothing new. The sixth issue of the Fabulous Furry Freak Brothers in no way measures up to the first issue. Actually, it is simply a new cover wrapped around a group of stories reprinted from RDP-OFF COMIX (itself a reprint book). The Freak Brothers are nostalgia today and follow a formula as pat as that of the Fantastic Four. ANARCHY is an attempt to cash in on New Wave music and Punk, but it's not a new wave comic. It's more in the line of a disguised Classic Comic or what Leonard Rifas calls an Educomic. Bill Griffith has come up with the most successful formula, but ZIPPY is even less flexible than the Freak Brothers and his survival is doubtful.

While a handful of undergrounds have come out this year, the energy is in Newave. The new generation of cartoonists is producing a lot of material in spite of the odds against them. While the underground artists had underground newspapers to expose and promote their work, the newavers have only their own and each other's publications. Many of the younger artists are producing work that is more contemporary and more inspired than the repeats of the older cartoonists but they can't get into the established titles because the space is taken. A few newavers have appeared in established titles like Kitchen's BIZARRE SEX, but most have been rejected for one questionable reason or another. I say questionable because artwork is what it is and an editor's personal taste is what it is. Just as Marvel is controlled by the taste of one or two people--Stan Lee, Jim Shooter--and everyone who works for the company is forced to conform to that taste, so is the ug controlled by Ron Turner, Denis Kitchen, and Bob Rita. Lately, it's only Turner and Kitchen, because Rita (Print Mint) hasn't published any new comix this year.

So what happens to the new artist? He finds out quickly that there is damned little space, only a few books coming out, no surviving anthology titles like YELLOW DOG, and

very little encouragement. To keep on drawing and maintain a positive outlook within such a frustrating situation is almost impossible. If there is any one thing that Newave has done for young artists, it is to change this negative situation. Newave comix are small-run, self-published little books. They circulate through mail order, keep the artists' names and styles in print all the time, and give all the folks associated with them the feeling that they are into comics and having a good time at it. It's not a living, but the undergrounds aren't either, not for the artists. What newave has done is open comix to everyone on a manageable scale and COMIX WORLD has played a part

by publicizing Newave and Newave artists and introducing them to one another, thereby stimulating a lot of new anthology titles. CW began to stress self-publishing as early as issue #24. If you are seriously into comics and you don't want to be a factory worker, it is critical that you learn the process of publishing your own book. You can start with a little eight-pager done by offset printing. Once you know it on a small scale, it is easy to make the jump to a full-sized comic if some financing comes through. I think the most important thing is that the art belongs to you. You have the personal sense of accomplishment. You take the responsibility for what you want to write and draw and you reap whatever financial reward there may be. Now understand that I am not talking here about those people who want to go into the comics business, who want to work for the factory and turn out x number of superhero pages per month--you want to do that, study drafting and anatomy, cart your folio to conventions and show it to the powers at Marvel or DC, get into the bullpen with the others, and spend your life that way. Why not? The pay's good and I know a lot of artists who seem to enjoy living that way. But if you want to be your own person and do the comix you want to do, it'll have to be an avocation. Getting into undergrounds, believe me, is no success to speak of; selling a story to Kitchen or Turner may make your ego a little bigger, but it won't feed you for very long and you're not likely to get regular work with them until one of the old guard dies and leaves a space open.

To return to COMIX WORLD, it is, simply, a medium for new artists, a source of information for any general reader interested in contemporary comics, and a valuable research tool for anyone writing about what has happened in comix during the past decade. The titles and dates are all there. Biographies and photos of most of the major artists are there. I publish the newsletter twice a month and it is distributed to every state and to fourteen different countries, including Australia. The information in each newsletter is shared by many groups of people and it is picked up by other writers and used in their own columns which appear in other magazines. Those who are ethical and scholarly give me a footnote; others simply steal my information and reprint it as their own.

The history in COMIX WORLD is as accurate as I could make it and I have kept correspondence, photographs, and voice tapes for documentation. As time passes, I am often surprised to read misinformation in print as fact, but I realize there are people who have a vested interest in reinterpreting the past and omitting anything that doesn't promote their present trip. Obviously,

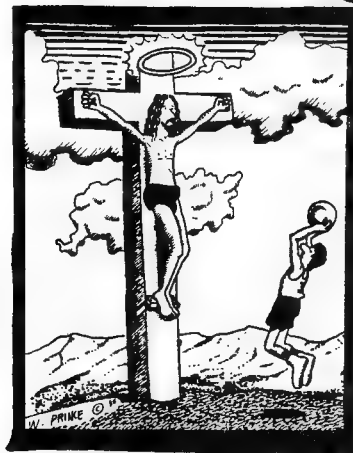
syndicated strip artists drew most of the Tijuana Bibles of the late thirties and early forties, but you're not likely to hear any of them tell about the clandestine aspect of their work in print. The same is true of ug artists who are now trying to dissociate themselves from their earlier pornographic work.

Comics in general still exist in a special category as far as the world at large is concerned. They are dismissed as trivial at best, rejected as trash at worst. Though many academic writers have dipped into the field and written articles about them with a popular culture rationale, comic art is still not seen for what it is. Cartoonists call themselves artists as though there were some intrinsic value in that term that is missing in "cartoonist." People in comics are still accorded second-class status where art galleries are concerned and if you can remember the last time a cartoonist appeared on a talk show, your memory is better than mine. Actors, who are no more than parts in a production, are given hero status in America, made into celebrities (which enables them to make money), while the creative writers and artists remain unknown outside the closed circle of the convention cycle. Some idiotic can slop acrylic on a ten foot square canvas and get the fucking thing hung in a gallery as "fine art," but a cartoonist does a beautiful page and can't get it exhibited anywhere outside his publisher's office. There are shitty comic stories and strips, but the overall group should not be judged by the hackwork of the guys who are in it for the bucks.

The comic artist of our time is still the ultimate social rebel, the one who debunks and defuses the ad-hype and brainwash and outrages the uptight by drawing what "shouldn't be drawn." He not only thinks what is taboo; he draws it. So does she.



LAF COMIX



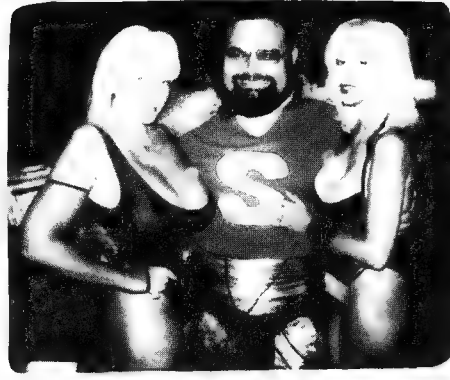
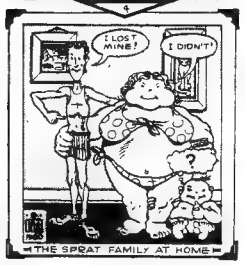
LAF COMIX. An 8-pager. 5 1/2 x 8. Drawn by William Prince Available for \$1 pp from Comix World. 200 print run.



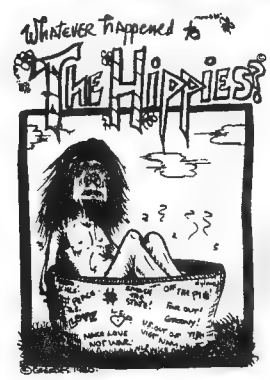
It was all over. At the Con, it looked to me like he was on a suicide trip. Copies of his sex comic, **BANG!** were circulating. It's nice sex art featuring a lot of well-known comic characters like L'il Abner and Snow White. It was a hard way to see Wood. This man is a God to so many artists (Jack Katz referred to him this way in announcing his Inkpot Award at the banquet.) and it was just heavy to see him treating himself so badly. If anyone ever looked conned out, he did. I thought the security guards were going to bust him when he came in the entrance to the banquet. He stood out as such a sharp contrast to all those young Marvel artists



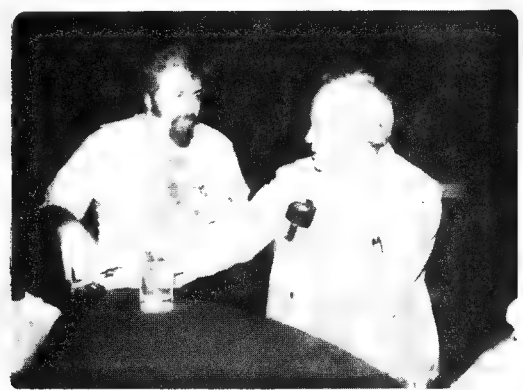
COMIX WORLD'S BABYFAT

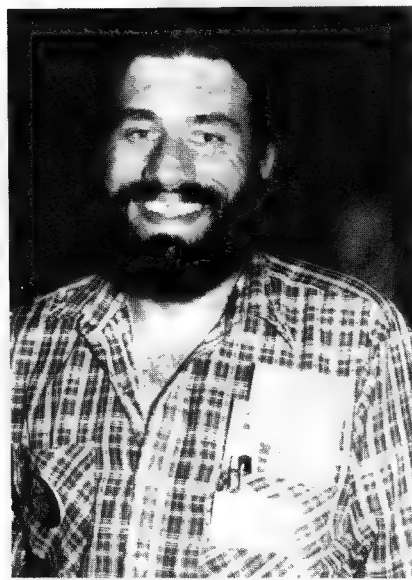


COMIX WORLD 153. August 15, 1980. © Clay Geardes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Valentino whose first solo comic has just been published by Krueger Productions. YER BASIC COMIX is \$1.25 from Ken Krueger, P. O. Box 413, Oceanside, CA 92054. The two panels to your right show Valentino's diversified style. Each of the stories in his comic are done in a different artistic style. I asked him and six other artists the question: "What ever happened to The Hippies?" and those answers appear in the new eight-pager by the same name. 50¢/stamp from me. The other new minis are **BABYFAT 14** (nice cover by Denis McFarling below) and **TEENYBOPPER ANXIETIES** (cover and one panel by Valentino. That's Captain Sticky next to us with those two buxom ladies. Guess which one is named Candy Samples? In the center is Phil "Travels with Farley" Frank doing his talk at this year's BAY CON. Farley runs in the San Francisco Chronicle and some 25 other papers. A hip strip, it is frequently cancelled by conservative editors. Lower left is Sally Harms giving leg at the San Diego Comic Convention held this year in heat wave. Never stay at the Grant Hotel. Though many of us had reserved our rooms months ago, they stuck us on the third floor with the worst



rooms and no air conditioning. Mosquitos all over the place. Later for that kind of third class treatment. The convention itself was low key. I hung around the "underground ghetto" a lot of the time and things were quiet. It's a straight Con, that's all. Good place to pick up Marvels and Golden Age books and to see the old timers like Dick Moores and Wally Wood. To give you the idea, Marvel panels are always crowded. About thirty people showed up for Wally Wood's slide show. Having partied late, he was half an hour behind the schedule (that's Wood lower right sitting with Spain at one of the cocktail parties). He sat through a lot of slides of his early **WEIRD SCIENCE** and superhero work and was, as he said, "just tired." Truth is, he's not well. I was told he suffered a stroke recently and that his doctor had told him to cut out chain-smoking and boozing or





PHOTOS: © CLAY GEEDES, 1980.

in their East Coast tuxedos. The Convention officials had to tell the security people who the man in the faded levi jacket and jeans was. He took his place at one of the head tables with the other celebs, ate the baked chicken, and slipped out before Jack Katz took the podium to announce the winners of the 1980 Inkpot Awards. Wood was long gone before Jack got to him. What's nice about the Inkpot Awards is that everyone gets one of them. Banquets are designed so that the fans who pay the tab (\$12.75) get so time to chin with the celebs. The big stars, of course, sit at the head tables and chew the fat with each other; it's the lesser lights that get to shine closely on fandom. I sat with Lee Marrs and Mike Friedrich and just introduced all of us by our first names. We had a pair of empty seats so it was simple to let the fans assume our celebs never made it. I have to confess that I hate the kind of fantalk that goes on at conventions and I avoid Marvel groupies like the plague they are. Tunnel vision is what they have. No interest in anything but Marvels--the brainwashed.

The biggest crowd I saw at the convention was the one that showed up for the re-run of STAR WARS. STAR WARS, that's the motion picture that ended the career of George Lucas. Now that he's rich, he can't go outside of his house without having to deal with the get-richer schemes of all the hangers-on. I talked to a lot of people at the con. George DiCaprio was there. He had the cover of the second issue of COCAINE, a beautiful piece of art drawn and watercolored by Rojerio, a Brazilian artist I met in the Bay Area and sent down to L. A. No market for his kind of expertise in the Bay Area. Drawing at the Last Gasp tables were: Greg Irons, Spain, S. Clay Wilson, Victor Moscoso, Melinda Gebbie, Joyce Farmer, and Guy Colwell. Wilson was charging \$150 a drawing this year. Last year he started at \$50 and worked up to a hundred. I don't think he sold many this time around. A few people were dealing back issue ugs, but no one had anything rare on display. I talked to a lot of dealers and found out that sales were pretty low in general. Dealers buy from each other. The public doesn't come in to buy those ridiculously over-priced old books. The prices have peaked several times over as far as the public is concerned. I hung out with Par Holman in the Cosmic Aeroplane booth and the only thing I saw him sell was some pulp stuff and a couple of Marvels. He said they did pretty well, but I wonder if it is really going to continue to be worth it for dealers to travel long distances just to deal with each other and a handful of collectors they could just as well deal with by mail. I enjoyed visiting with Holman. We met at the Bay Con. David Miller was there. So was Jane Oliver (top row: Miller, Oliver, & Holman.). We talked about the new wave fannies and what was going on in our lives. Jane has a second issue of VAMPIRE VIGNETTES drawn. Miller is working on a new mini. There were a lot of new mini comix at the San Diego Con. Roger May had a gross one called ALIEN CUM SHOTS. The MIGHTY SPAZZY guys had a new one. Roldo was down from Canada and had the first Winnipeg mini, a tale of the notorious HATTE BROTHERS. Orvy Jundis gave me a mini drawn by Alfredo Alcalá with his left hand. It's called COVER. Some of the artists at the Cascade table did a jam mini, HORRIBLE MIS-UNDERSTANDINGS. J. Michael Leonard did the cover and Rick Geary did the back cover. Rick sat at the National Lampoon booth with M. K. Brown, Taylor, Gross, and some other artists. They all wore badges with their picture on them to let people know they belonged to the NATLAMP. Dan O'Neill was selling ODD BODKIN strips. Scott Shaw emceed the masquerade ball dressed as Piq Boy complete with rosy cheeks and checkered coveralls. It was not

up to par. The only laughs came when a guy in Dracula drag sucked the blood out of the microphone. I was sitting next to John Byrne, a Marvel wit who kept asking "Am I having fun yet?" I heard Marv Wolfman say he thought Trina should be writing Wonder Woman. They were all looking at a nude photo of Trina printed in a magazine about Forey Ackerman, FANTASTIC FORRIES. Craig Anderson, the art director gave me a copy of his latest mini-comic, STASHBOX. \$1 from Caddy, 1929 University Ave., San Diego 92104. Valentino had some copies of his collab with Gary Whitney, JOINT EFFORT. \$1 from him at 11900 Oertley Circle, Garden Grove, CA 92641. Byron Werner's new one is PONTIAC TEMPUR, a collab with Carol Lay. \$1.50 pp from him at P. O. Box 49623, L. A. 90049. PAKISTAN AND A PIPE is a mini by Dan Taylor and Jerry Goebert, 25¢/stamp from 125 S. Main St., Greensburg, PA 15601. Also available are copies of I Woulda RAN if Ida Known (25¢/stamp); Alex Tamsula's Collapsible Universe (\$1) and Western Romance (50¢/stamp). This is a paid ad, thanks Jerry. A delegation of 31 Japanese artists attended the San Diego Con (arranged by Orvy Jundis), among them Ozamu Tezuka, the man who does ASTRO BOY. The Japanese gave a great party. Conversated with American artists through interpreters.

PAKISTAN (50¢)

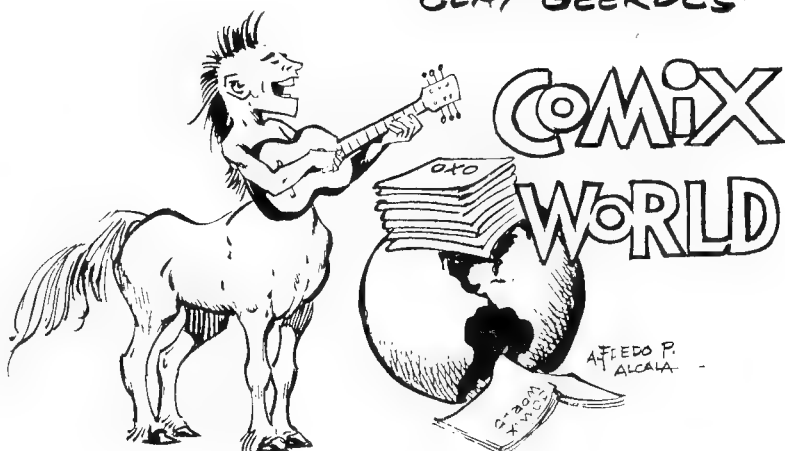
STORY BY JERRY GOEBERT AND ART BY DAN TAYLOR

PIPE

A PILL made up of vitamins and minerals has been developed to eliminate the most chronic forms of unpleasant body odors. They even foresee it one day replacing the roll-on for common body odors.

DALE OLIVER

CLAY GEERDES'

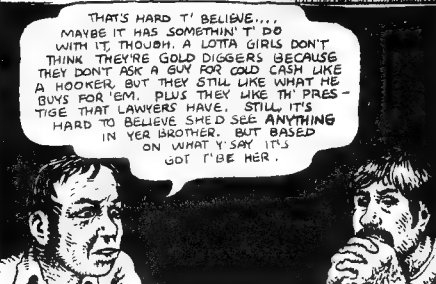


COMIX WORLD 154. Sept 1, 1980, c Clay Geerdes, Box 7081, Berkeley, CA 94707. Sub: \$10 for 48 Issues. Ads: \$5 up. Query.

If there was an award for comic story writing (and there should be), it would have to go to Harvey Pekar for his sensitive work on AMERICAN SPLENDOR. Pekar is to comix what Dreiser was to American literature, an interpreter of the times, a chronicler of the pain and humor of everyday life. It is Pekar who is fulfilling what the early work of Crumb promised. AMERICAN SPLENDOR 5 has a cover by R. Crumb. Inside, a number of short pieces and several longer stories are illustrated by Crumb, Gary Dumm, Greg Rudnett, and Gerry Shamray. Pekar's character is the unity of the book. He's shown as an ordinary hospital records clerk, a collector, a husband, but never a man over-impressed with his own importance, rather one who has a great deal of feeling for his fellow man. In "Leonard and Marie," e.g., Pekar tries to match up an older man and woman. His matchmaking doesn't work. He doesn't know why and he doesn't pretend to. His story simply shows the two people as they are. \$2.50 pp from Pekar, Box 18471, Cleveland Hts, OH 44118. C.G.

I CALLED THE DOCTOR'S OFFICE A NUMBER OF TIMES TO ASK HIM WHAT TO DO, IN VIEW OF THE FACT THAT THERE WAS NO SPEECH THERAPIST TO MAKE AN APPOINTMENT WITH, BUT I COULDN'T GET THROUGH TO HIM, AND HE WOULDN'T RETURN MY CALLS.

I'M SORRY, DR. X IS BUSY RIGHT NOW. IF YOU'LL GIVE ME YOUR NUMBER, HE'LL RETURN YOUR CALL.



AS TIME WENT ON RACIAL CONFLICT IN CLEVELAND GOT HEAVIER AND HEAVIER. THERE WERE RIOTS WITH LOOTING AND BURNING. THE NATIONAL GUARD WAS STATIONED IN OUR NEIGHBORHOOD A COUPLE OF TIMES.



THE TANDRA COLLECTION. There are now six albums of Steve Hanther's work. THE TANDRA COLLECTION, THE GOLDEN WARRIOR, IRON CLOUD, DRAGONROK, WIZARD RING, and QUEST FOR THE IRON CLOUD. Definitely required reading for fantasy fans, those who loved the work of Hal Foster and Alex Raymond. Available from Hanthercraft Publications, P. O. Box 709, Corinth, MISS 38834. DRAGONROK runs about \$3.50 pp, the others \$1.75.* A First Kingdom t-shirt? Yep. These come in S, M, L sizes and run about \$7.50 pp from Bud Plant, P. O. Box 1886, Grass Valley, CA 95945. They're fan & run small so order accordingly. In The Bay Area, you'll find them at any Comics and Comix store. Jack Katz has finished FIRST KINGDOM #13. He's over the halfway mark in his 24 book epic.* At the San Diego Con, Larry Todd had the cover and half the pages for his sixth, DR. ATOMIC. Expect that one from Last Gasp this Fall, along with YOUNG LUST 6.* "To me there is something innately terrifying about two companies virtually controlling the output of comics in North America. Terrifying that they own, lock stock and lettrone, some of the best ideas that sincere creative people have come up with. Terrifying that Steve Gerber signed the back of his cheque for a certain Man-Thing story and can now watch his creation being manipulated and distorted into something he never intended it to be--without the recourse of picking up his duck and going home." I thought this AARDVARK COMMENT from CEREBUS 13 worthy of restatement. Along with Dave Sim, I am opposed to editorial and company control of creative work. Is it really possible to be creative within the system? I got a kick out of the conclusion that Marvel gets the second-rate stuff because none of the house artists want to put in their own good stuff. This applies, of course, to an artist working for any company in any capacity. I remember Warren Greenwood developing a character at Hanna-Barbera only to find he was going to lose any rights to it. He did a comic book (SPACE DOG) and copyrighted the character.* Those Japanese artists at the San Diego Con were the Japanese establishment, the guys who are in, who do those cutesy-pie animated cartoons and ultra-violent space robot comics with all those round-eyed characters--question is where are the Japanese underground artists, those wiggled-out hippies who live on fish and wild rice on the island of Fukuoka? As a matter of fact, where are the Chinese ug cartoonists? The Russians? You just know there has to be a lot of artwork there somewhere.* National Lampoon had a big table at the S.D. Con and I introduced Rogerio to Shary Flenniken there. "Clay, if you're promoting me as someone who can help him, I can't." So much for our illusions about being a Lampoon editor. If they don't help artists, just what do they do? What ever happened to Scott Shaw's WILD ANIMALS? He split up with his wife and she not the money that was to be used to print the book, so... Dan Taylor's BOOK OF ART 9 is 50c/stamp from him at 1833 West Guntle, New Lebanon, OH 45345. Another 50c gets you THE COLLECTED IGGY AND SHURF.* Rick Wayne has a mini, HOMAGE TO THE NOSE. 50c/stamp. 22262 Chatsford, Southfield, MI 48034. * I just published Pete Silvia's BOY AND HIS DINOSAUR. This is the 50th in the COMIX WORLD MINI-SERIES. 50c/stamp from me. Psst. The smart collectors are investing in the minis now; the rest of you guys are going to be paying a couple of bucks for them in a year or two. The formative art of a whole new generation in minis!

NEW MINI-COMIX

Jane Oliver has a second issue of VAMPIRE VIGNETTES. Grass Green did an answer to his own "Maniac" story in the mini GRASS GREEN'S TALES OF DIRTY, ROTTEN VIOLENCE. David Miller does in some old time comic characters in his parody, ORGANS ON PARADE. Organs has Pete Silvia's PENILE BROTHERS on the back cover. These minis are 50c/stamp from COMIX WORLD, Box 7081, Berkeley, CA 94707. 43 other titles are available.



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TAKE IT OFF FUNNIES is Wayne Gibson's new mini. 47¢ or two for a buck. 2521 N 40th St. Seattle, WA 98103. Wayne has COVER for 25¢/stamp, and Koochie Koodle for \$1.* Swamp Yankee Studios, Box 2311, Bridgeport, CT 06608 has all the Pogo Fanzines, six to date. #1 is sold out. #2 is \$5, and 3-6 are \$4 each. #4 has my article on Vaughn Bode and Kelly. Prices are U. S. A. Foreign orders should include \$2 extra for air postage.* If deep in your heart, you've been longing to see Snow White get it from all seven dwarfs at once, you'll have to get a copy of Wallace Wood's BANG! It's going for \$10 locally. If you can't get it where you are, you might drop me a line and I'll see what I can do for you. No promises. It's not an item that will last long.* Joan Werner has some o.p. ugs she wants to sell. SKULL 1 and a few others among them. Query her re prices at 32 Main St. or P. O. Box 317, Bisbee, AZ 85603.* I learned that the first printing of YIKES 4! (1000) sold out fast. It's been reprinted by now. Artie Romero sez CASCADE is going bi-monthly.* In Amsterdam, TALENT 5 is out (some work by Justin Green), and there is a collection of Evert Geradts Ollie Elephant stories.* Greg Irons is working at a tattoo parlor on Broadway in North Beach. He was doing tattoos

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in his hotel room at the S. D. Con.* To your left is a panel from Jerry Goebert's BOAT PEOPLE BOOGIE, illustrated by Tom Brinkman. Goebert's other new eight pager is MAJOR MISHAP MEETS PRIVATE ENTERPRISE, 1110s by Dan Taylor. These are 50¢ and a stamp from Jerry at 125 S. Main St., Greensburg, PA 15601. Goebert is writing topical comix and assigning them to various newwave artists. He has: I woulda RAN if ida known and Pakistan and a Pipe and Volcanic Ashfall.* Tim Lowe & Arnold Willis have the third issue of LOST CAUSE COMIX for sale. \$1.75 pp from them at P. O. Box 2634, Des Moines, IA 50315. This is a good old fashioned ugd with a lot of dope, sex, action, and improved artwork. The first two issues are still available. Two other titles are in their stash: TALES OF LOST TIMES 1 and 2.* From England, David Noon lists the following new titles: INSPECTOR P, PULP COMIX 1, THE MONSTER CLUB, ALBANIA, VIZ COMICS 1, 2, 3, ADVENTURES IN THE 21st CENTURY, CRISIS COMIX, & STARFAN.

With the coming of the new draft, RESISTANCE COMIX was logical. You can write for a copy from Paul Janosik, c/o New Indicator, B-023, U of California, San Diego, La Jolla, CA 92093.

Re contributing to the mini-comix: Yes, new artists are welcome. BABYFAT is monthly now and I can use 5x7" panels which illustrate weird news items. I also use some pin-ups, sight gags, so let's hear from you. -Clay

PARANOIA 50 PSYCHOMIX

ARE YOU PARANOID? WHY NOT LET US, DOUGLAS BRYSON, BRAD FOSTER, CLAY GEERDES, PAR, HOLMAN, MARY HOUHAN, DAN TAYLOR AND JIM RYAN DO ALL THE WORRYING? 8PP, 50¢ & STAMP - SAME DAY SOIVCE!!!

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~Therapy-Hopping~

There was a convention concerning alternative lifestyles held near San Francisco at the end of August so I went over there to see what was happening among the therapists, swingers, and peddlers of such items as dildos, sexy lingerie, and vibrators. I'd heard about the convention several months ago when I did a spread of photos for ADAM Magazine. They were taken on a local swing ranch and one of the guys there told me the Lifestyles Con would be a hot affair. He didn't tell me most of the people would be hostile to the press for one reason or another. What's this, you ask? Well, on the one hand the Con is as any other con. The promoters need publicity to get the people there so they can make the bucks to put on the next one. But a lot of the people who come are still living in small straight communities where they might lose their jobs (not to mention their friends) if their pictures showed up in some swing magazine (say ADAM, CONNECTIONS, or ODDSSEY). So it's a schizy scene for a photog or reporter. To do the job right you have to get in there and get photos during the action, get the people on the panels while they're into what they're saying. A couple of times I was told I couldn't shoot during the session but the people would pose for some shots afterwards. Well, fuck that. Stuff like that is for business newsletters and church bulletins. I just strolled away from those kind of scenes. I don't want to take shots of anyone who isn't into it and I don't want to take posed shots at all. The S&M panel was a lot

of laughs and it would have been great to get shots of those dykes showing off their whips and handcuffs or the gay guy who wore a black harness under his coveralls and told all the folks about his sexual activities, but after it was all over they were just a small group of leather freaks from the South of Market. The contrast was stark. The S&M folks (they're into pain games and they refer to the words Slave and Master rather than Sadist and Masochist, terms coined by the shrinks) live their fantasy all the time, while the swingers may get together for parties or even swap mates with another couple once in awhile yet they live monogamous-appearing lives the rest of the time. One woman told me she and her old man only swung at the parties. They "got it out of their system" there and just lived normal everyday lives the rest of the week. I am assuming you readers know about the swingers. There are several million of them around the country and they have their own secret vocabulary just like any other special interest group. If you're active, for instance, that means you're swinging now; if you're inactive, it means you are not now involved in a swinging relationship, but you have been at some time in your past. If you're "on the shelf," this can mean you're forced to abstain because you've got the clap or some other of the many venereal diseases group sexers are heir to. In a workshop re women in swinging, a lady brought up the question of disease and it turned out that the entire group had very little medical savvy. When a microbiologist in the audience suggested the only safe way was to use condoms the majority of the women on the panel

rejected this solution. One even trotted out that tired cliché about it being "like taking a bath with a raincoat on." No, the swingers always go bare-headed, tric, monilia, clap, syph, whatever. One lady said she would never swing with any of the people who used the baths. For you outsiders, the Bay Area has a number of public bathhouses where lots of sex goes on among strangers. You can read about this type of scene in John Rechy's THE SEXUAL OUTLAW. If you're interested in the gay sex scene, see Felice Pacino's THE LURE or Larry Kramer's FAGGOTS. The swinging scene is hetero, perhaps severe in that direction. In most of the swing scenes, women may go with women, but it is rare for the men to go with each other. At the Con, the various swing ranches were promoting their scene with parties. How did it all start? Mostly out of boredom. Usually a guy convinces his wife their marriage will pick up again if they make it with another couple. Or if they go to a swing party. This theme was explored in the Mitchell Brothers' film RESURRECTION OF EVE. If folks who have been raised religiously start swinging (adultery), then they often suffer feelings of guilt. Along come the therapists. For X amount of bucks they will help you deal with the guilt. Of course, you have to keep on going to therapy (whatever orientation from Freud to Reich and Rolf) or the guilt begins to get you again. Out of the sexual liberation of the sixties came many theories like Open marriage, communal living, collectivism, primal screaming, etc. All of these subjects were dealt with at the con. I watched a young man give a fifty-year-old woman an erotic massage in front of about 40 people. When I mentioned erotic massage

JERRY
GOEBERT
COMIX

MAJOR MISHAP MEETS PRIVATE ENTERPRISE

STORY BY:
JERRY
GOEBERT

MAJOR MISHAP



ART BY:
DAN W.
TAYLOR

PRIVATE ENTERPRISE

(or: CHRYSLER GONE TO POT.)

to a friend of mine, she asked me what that meant. I told her that a regular massage was one that concentrated on the muscles and avoided the genitals, while an erotic massage never avoided anything, treating the body as a whole. Well, I have to be truthful with you; that erotic massage was a disappointment. Everyone could see (and hear) that that lady was having a good time and it didn't seem right for the masseur to lift her up then leave her hanging. No, I didn't take a picture.



Fred Avery

Burbank

Pioneer cartoonist Fred (Tex) Avery, 71, who directed the first cartoons featuring "Porky Pig," "Bugs Bunny" and "Daffy Duck," died yesterday of cancer.

Avery, a cartoonist at Hanna Barbera Studios at the time of his death, entered St. Joseph's Medical Center two weeks ago. He had been suffering from cancer for about a year.

Working for Warner Bros. in the 1930s and 1940s, Avery helped create and directed many of the studio's most famous cartoon characters, including "Egghead" and "Droopy," the dog.

Avery was born in Dallas and began his career in animation with Chaires Mintz at Columbia Studios and later worked with Walter Lantz at Universal.

Funeral arrangements were not immediately known.

United Press

Co-Founder Of Lampoon Found Dead

Lihue, Hawaii 9-4-80

The decomposing body of a man found Monday 40 feet down a cliff at a popular tourist scenic spot on the island of Kauai was identified yesterday as that of Douglas Kenney, co-founder of the National Lampoon magazine and co-writer of the movie "Animal House." He was 33.

Kenney's body was found wedged between boulders below the Hanapepe Valley Lookout. Kauai police called the death accidental.

A post-mortem is yet to be completed. However, authorities said they believe Kenney died of injuries from a fall.

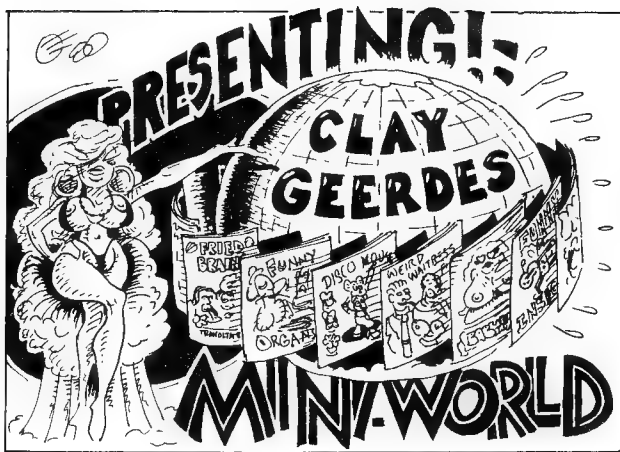
Kenney was a 1968 graduate of Harvard who co-founded the National Lampoon magazine. He was a co-writer of the motion pictures "Animal House" and "Caddyshack," as well as a producer of the latter. He also produced "Modern Problems" for Twentieth Century-Fox.

Kenney, a Los Angeles resident, is survived by his parents, Mr. and Mrs. Danny Harry Kenney of Connecticut, and a sister, Veronica.

Associated Press

The second day of the con, there was a workshop in the hotel pool. It was conducted by the man who founded nude therapy, Paul Bindrim. In this one, however, everyone kept their clothes on. Basically what happens is one person gets to act out while six others hold him or her. It all takes place in water heated almost to body temperature. The people screamed and groaned and cried as Bindrim went from group to group. Afterwards, after they let it all go, they were held and comforted by their group. In another exercise, they were floated across the pool on their backs between two lines of people. If you're into reading about this sort of thing, you can look up Bindrim's articles (some in PSYCH TODAY) or see Arthur Janov's PRIMAL REVOLUTION. You might also want to read the books of Wilhelm Reich and his student Alexander Lowen. Lowen's LANGUAGE OF THE BODY and BETRAYAL OF THE BODY are excellent. So is LOVE AND ORGASM. See Reich's THE MURDER OF CHRIST. Gwen Davis wrote a pop novel called TOUCHING (1972) which dealt with one of Bindrim's nude therapy weekends and he sued her for libel over it. Won the case.

- Clay Geardes
9-11-80



COMIX WORLD 156. October 1, 1980. © Clay Geerdes, Box 7031, Berkeley, CA 94707. World Rights Reserved. Subs: \$10 for 48. Ads: \$5 up. Query. Parody logo by Oisif Egaux from whose brain sprang DR. WIRTHAM'S COMICS AND STORIES (the fifth issue of which will be out later this year). * Those who joined COMIX WORLD recently may want to learn a little of what has gone on in the past. For that reason, I am offering you a set of issues 50-94 for only \$3.50 pp. For those who appreciate nice sex art, I highly recommend a small investment in the work of T. A. Kaegin. His little mag is called PROTOPLASM 97 (2 issues extant, \$1.50 ea pp.) and his latest mag is PROPHYLACTIC 13: the safe magazine. \$1.65 pp fm him. 202 South Walnut, La Grange KY 40031. Kaegin did the cover for my forthcoming mini, WEIRD PAPER DOLLS, which is open for submission to you weird fashion artists. Incidentally, I've made a list of 24 minis in progress and it's available for an SASE to any of you who are into contributing. I'm also into sketchbook outtakes, little doodles that don't fit anywhere in what you're doing, but you'd like to show the rest of the members of CW. Someone commented that they keep seeing certain artists in the minis and that's true, mainly because those artists get their work in and I can count on them, but a lot of new people will be showing up in the coming months. The books they have submitted work yet. To the people who have asked me what I'm doing lately, let me say I'm doing what I always did, supporting the new artists. COMIX WORLD has always been contemporary. You want nostalgia, read my imitators. But, Clay, what about the undergrounds? What about 'em? As they come out, you read about them in CW, but they're coming out damned seldom lately so you're not reading about them often. There have been a handful this year and many of them just are not underground in spite of being published by ug companies. THE SPIRIT isn't underground and neither is the historical work of Jaxon (TEJANO EXILE). I just saw TRASHMAN in HEAVY METAL. That's a long way from underground. That's Madison Avenue, and it looks like they have finally bought the label. I've got a copy of RUMP here dated for some weird reason, Winter 1981 and it has Corben's SKULL story in it under the title "Haunted House. This is the one Corben re-drew from MAD #1 when SKULL AND SLOW DEATH were into E-C revivalism (No address on RUMP. I

printed it once and a reader got his check back saying the mag was kaput. It's a curious mag. I found it right on the rack in a liquor store. No Adults Only disclaimer, yet the stuff inside is close to hard-core. If any of you know what the story is, write and tell me. Artists in this copy were Rick McCollum (who does HORDE), Gene Day, Corben, even Frank Cirocco and Steve Lefaloha and Joe Coleman.). "Clay, why don't you publish more interviews?" I'm going to eventually. Right now Valentino and I are working one out and you'll be reading that when we are satisfied with it. Some artists are not into interviews. I'm not myself. I would rather run a letter for an artist and let him say his piece. Most say what they want to say in their art. And if you do talk to an artist and he rambles on about philosophy and aesthetics and technique, well, that's nice, but like Mr. Natural sez, it "don't mean shit" if it's not in the art. I can think of several artists who talk a lot better than they draw as I'm sure you can. "Clay, over the years you have included a lot of events in COMIX WORLD that have nothing to do with comix. How do you justify this?" I don't. I started CW in '73. It wasn't welcomed with open arms. Some of the publishers saw it as a hype sheet for them, free advertising; so did some of the artists. Those who saw me as an outsider encroaching on their territory tried to ignore me, snubbed me or insulted me. I gave them a forum they didn't have before and expanded their market through my articles in the slicks like HUSTLER, ADAM, etc. I made the breakthrough into fandom with my column in GRAPHIC STORY WORLD. There were some fan and prozines giving attention to Crumb and a few other artists but they were frankly elitist, snubbing anyone they decided not to include and label underground. Crumb was up. Seal of approval. Jim Himes and Larry Welz weren't. My column was the only one that covered all of the alternative comix published. The cliques closed ranks. A lot of them are drawing today for publishers and companies they were putting down in the late sixties. Ah, but those were more revolutionary times and one had to maintain one's radical chic image. YOUNG LUST, for example, was hyped as parody, "a parody of the love comics," as Bill Griffith told me in an interview in 1972. It wasn't pornography. Yet it was as porn that the book sold in adult bookstores in North Beach. Anyway, what I put into COMIX WORLD was an extension of my own lifestyle as a street reporter and photo-journalist. My seminal writing experience occurred during the zenith of Haight-Ashbury in the mid-sixties. I lived on Ashbury Street a couple of blocks up the hill from The Drogstore Cafe. The new writing style of the time was subjective, not objective. A writer wrote about the world as it moved him. He didn't stand in a corner paring his fingernails like Joyce's ideal writer, rather he went and sat on the floor in the back room of the Psychedelic Shop and rapped with the people who were flowing into the Haight everyday in search of free acid and a liberated social and sexual lifestyle. He stood as I often did on the corner of Haight and Masonic and enjoyed the various conversational styles of people like Phippen (electric pianist and organist for the Grateful Dead--he died when he was 27), Chocolate George (Hell's Angel, also dead) and Janis (also dead). It was my style in those days to put it all in, all the images and the conversational fragments, the contrasts between the cowboys and the flower children and the hippies and the radicals. So when I started COMIX WORLD, I just pulled a reverse. Where PLAYBOY stuck the comic strip in the back of the mag, I put the comix first and shoved everything else in the back. After all, all of that stuff

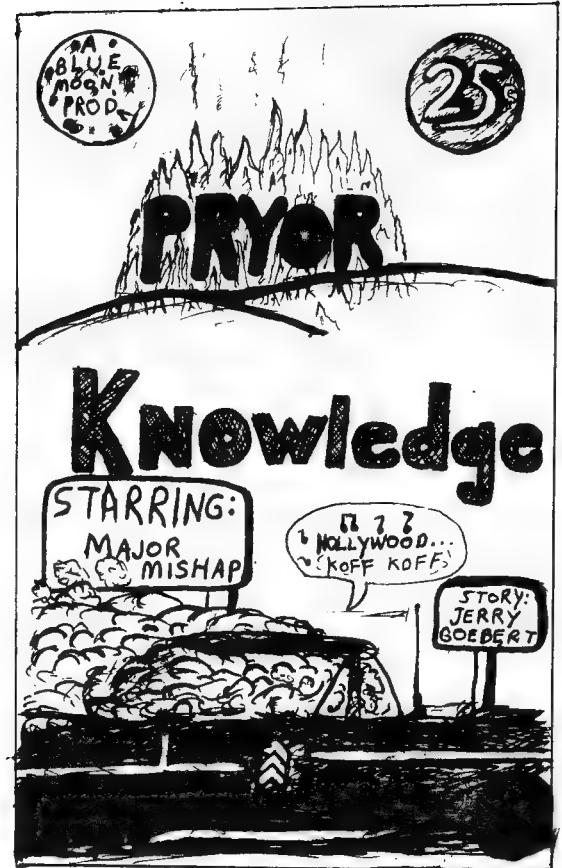
was happening in Head Comix and Dirty Duck and Yellow Dog and the East Village Other and the Freak Brothers. I put it all in. COMIX WORLD is a history of various lies as well as truth. I just read Gay Talese's THY NEIGHBOR'S WIFE, the book that makes a hero out of Hugh Hefner, and it's supposed to be a history of sexual mores, giving detailed accounts of a lot of obscenity trials and open sexuality experiments, well, guess what isn't even mentioned? Right, the comix. Not a word about the artists who depicted open sexuality during the sixties and seventies. No mention of Kurtzman and Annie Fanny. No ZAP COMIX. No SNATCH and JIZ. And why not? Because to an Eastern intellectual like Talese, the comix are not worth mentioning; they are still trash. To return to the Haight, there was not the star system there that rips off everyone, that gives all the money and the glory to a few while everyone else is left to feel like shit. We all felt like a community and being into art or music did not mean being set apart, but contributing to the whole. That's why we gave our writing and art and photography to papers like the ORACLE and MAVERICK and UNDERGROUND. The real underground papers of the period were not the ones you now read about with the successful records, but anonymous sheets like those run off by The Communications Company. These told people the essentials like where the Free Clinic was, where the crash pads were, how to survive on the streets, what time you could eat free in the park, etc. And this is the spirit that moves COMIX WORLD now. Both the newsletter and the mini-series are designed to support comic art and artists.





NEWAVE COMIX

PYROR KNOWLEDGE is the latest in Jerry Goebert's Major Mishap series. He gives exposure to new and developing artists, prints 100 copies of each mini. Marc Myers did the art on KNOWLEDGE. It's 25¢ and a stamp from him at 125 S. Main St., Greenburg, PA 15601. Jerry has 7 out now and you could get the lot for \$3. * Bret Stalcup is doing a comic, using a lot of newave artists. It will be called BRAINSTORM (no relation to the British comic of the same title). He will plug your mini-comic free. If you want to contribute or give him a small ad, his address is Box 345, Stockton, MO 65785. * From Clark Dissmeyer, three new minis: ANNO DOMINO, TALES OF NEBRASKA 1, and PLAGUE HUMOR 2. 25¢/stamp each from him at 105 N Esther St., Fullerton, NE 68638. * Tom Brinkman has SCIENCE FRICTION 2 ready and it's a fat little mini. 24pp. Color paper. 1.25pp from him at 4 Cranberry Drive, Islip, N Y 11751. Art by Brinkman, Gibson, Ryan et al. * Don't send me any more of those chain letter postcard things! I already sent mine out. * Send me some art. Need panels for BABYFAT 17 and 18. * HOLY SHIT! #1 is \$1.50 fm ME. -C.G.



WALDO and EMERSON



WALDO and EMERSON





Wonder Wart-Hog is not the longest surviving parody, but he's trying. The last couple of years of WW's misadventures have been collected in a perfect-bound, \$6.95 book, **WONDER WART-HOG and THE NURDS OF NOVEMBER**. The character was born at the University of Texas as a parody of Superman when Gilbert Shelton was a student there back in the early sixties. He appeared in **HELP!** and **DRAG CARTOONS** and got his own mag in 1967.* Do major magazine publishers rip off your ideas, xerox them, and give them to their buddies on the staff to be re-drawn later or rewritten with a slight change of place and name? Of course. This just happened to Joel Beck who found one of his Pelican drawings re-done and appearing in a national men's mag. Can an artist do anything about such unprofessional behavior? No. But, Clay, he could sue the bastards. Well, for those who think so, I recommend a trip to the library. See Evan Hunter's novel, **THE PAPER DRAGON**. It details a plagiarism suit. Fact is, lawsuits take 4 or 5 years of your life and unless you have been nearly killed or disfigured for life by some big company, the lawyers wind up with the money and you've just wasted the time going through all the hassles of giving depositions and having your own life investigated and raked over the coals. The better course is to follow the **ANIMAL HOUSE** motto: "Don't get mad, get even." * A comic book swapmeet here in Berkeley Nov. 8 and 9 at the Finnish Brotherhood Hall, 1970 Chestnut (it's just off University). Info from Joey Girouard, 209-836-3314.* That same November weekend, **COMICS** and **COMIX** is having a lot of big name guests hanging out to sign autographs and rap with the fans. On Sunday, the 9th, you can meet Jack Katz, author of **THE FIRST KINGDOM**. Creature Features! John Stanley is guest host. Info Tom Walton 845-4091.

COMIX WORLD 157, October 15, 1980.
© Clay Geerdes, Box 7081, Berkeley, CA 94707. Sub: \$10 for 48. Ads \$5 up. As I do not mail in December, those of you who want to get your ads out this year should have them in to me before Nov 5. Anything that comes in after that won't be mailed until January of 1981. You subscribers should receive 2 issues of CW each month, usually near the end of the month. If you do not receive yours in a month, write me then and I will make sure you get them. I am not going to be responsible for lost mail when I don't hear from you for months. If you move, send a change of address card; third class mail will not be forwarded automatically and I will not be responsible for any thrown-away mail. If you write to me and want an answer, send a stamp. * Logo this issue by David Miller. David's latest mini-comic is **PLAYORGAN**, a parody of **PLAYBOY**. 50¢/stamp from me. The other new minis are: **WEIRD RIP-OFFS 2** (vintage Brad Foster, 4 pages. 25¢/stamp from me.); **USELESS** (solo 8-pager by Jim Siergey), 50¢/stamp from me; and **THE SECOND LITTLE BOOK OF BIG TITS**. 50¢/stamp.



Jerry Goebert's latest is **MAJOR MISHAPOVICH MEETS MISHA**. It's 50¢ and a stamp from him at 125 S. Main St., Greenburg, PA 15601.* R. C. Harvey writes: "... for folks who don't get into print often, minis provide an invaluable learning experience. There's nothing quite as instructive as seeing your own drawings in print. Learning to draw is one thing; but learning to draw for reproduction is something one learns only by seeing his stuff in print." New mini from Marc Myers, Box 116, Fullerton, NE 68638. It's **TALES FROM...** #1 and it's 50¢/stamp.* Dan Taylor has enlarged his **BOOK OF ART**. #10 has a card cover and it's 75¢/stamp from him at 1833 Guntle Road, New Lebanon, OH 45345. Tim Fuller artwork inside. Dan uses contributions. Drop him a line.* Rick Stoner has **FIGMENT 1** and 2 both for a buck. 1122 8th St. N. W., Canton, OH 44703.* **CEREBUS 20** is out and it's amazing how many expressions Dave Sim manages to get out of his aardvark. He exists as a stuffed toy now. \$15 from Sheila Watson, Apt-6-549 Victoria St. S. Kitchener, Ont. Canada N2M 3A8.



Mike Turville just moved to Berkeley. One of his strips is reprinted above.



ALEX TAMSULA'S THE THINGS IN TOWN

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ALEX TAMSULA
"THE THINGS
IN TOWN"
A 5x3 1/2" - 20 PAGER

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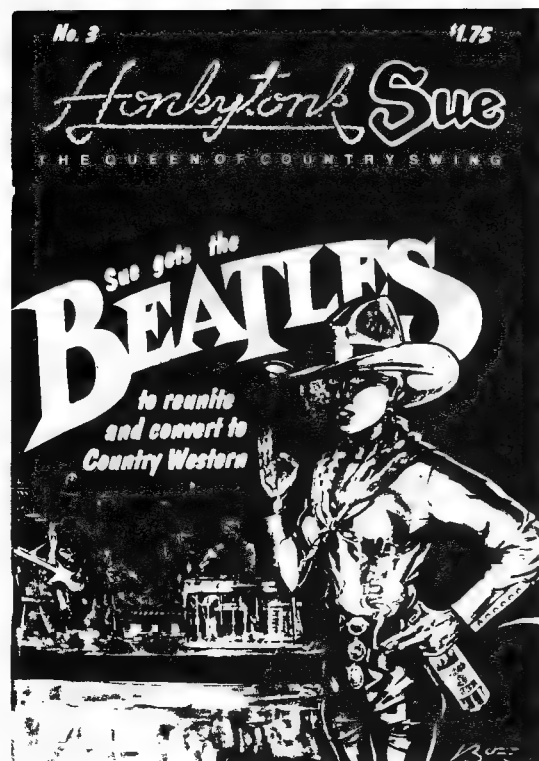
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15717

PRINT RUN
200 COPIES



Over in the Mission district of San Francisco on the stage of the Victoria Theater, Whiteman is just about to meet Bigfoot. If you remember Robert Crumb's great *HOMEGROWN FUNKIES*, you know the story, but seeing it take place on stage is rather weird and remarkable. The production *WHITEMAN MEETS BIGFOOT* is by the Dall'Arte Players Company and it was done with the full cooperation of Crumb. The company is looking for bookies and you can contact them at Box 816, Blue Lake, CA 95525, or ask for Michael Fields (who plays Mr. Natural) when you ring 707-669-5411. With that 9 foot Yetti onstage, this is something you won't want to miss. A full page article re the play appeared in the *BAY GUARDIAN* (V 14, No. 46, Oct 2., 1980). It was written by Robert Chesley and illustrated with panels from Crumb's comic. The *Chronicle Date Book* (Oct 12, '80) had a photo of Mr. Natural and Bigfoot in the trailer. *Daily Californian* reviewed the play favorably (Fri, Oct 10, 1980) and included this curious warning: "One word of caution for the sexually squeamish: although there is no nudity, there are some explicit scenes of inter-species hanky-panky. The play drew a small group of protesters when it appeared at a public school in Garberville." Gee, are there sexually squeamish students at CAL? I mean would a nine foot Yetti with big jugs upset the pom pom girls? I was on campus a few days ago and witnessed an interesting confrontation. The pro-life folks, who are opposed to legalized abortion and want the law reversed, had scheduled a rally on Sproul steps. As they spoke and told about the murder of the unborn (coming from a position that is basically religious though they didn't bring this up), a large picket line gathered, encircled them, and shouted the speakers down. These were the women who were for a woman's right to do as she pleases with her body. Their signs read: "Keep your laws off our bodies"

and "Free Choice" and "Our Bodies, Our Selves." Their position is basically secular, since I can think of no religion which gives people the right to their own bodies. Nothing was resolved in this confrontation, but it was clear that student sentiment was for abortion and against any more laws for or against it. Most folks are resentful of legislated morality these days. The new catchphrase is *THE MORAL MAJORITY*. Interesting. Wasn't it the Roman moral majority that crucified Christ (who was certainly an enemy of pantheism and paganism)? I walk around Cal at noon. Hear feminists arguing with lesbian-feminists, Marxists putting down Trotskyites, Hippies proclaiming a preference for anarchy to the choice between three members of the ruling class. I hear about thousands of women marching on North Beach this past weekend to "Take Back the Night" as though men are any safer on the streets than women. Every day the papers tell about muggings on the busses (what amounts to a race war is in progress in San Francisco with teenaged blacks attacking the riders of 22-Fillmore busses), about straights attacking gays in the Polk and Castro districts, about pipe bombs exploding in schools and churches--and I have yet to hear any presidential candidate address himself to the kind of social problems we are facing in our community. What it looks like is lots of anarchy and very little unity. . . . I got a nice letter from Gary Hallgren re his attendance at the Italian Con last February and I'll run much of it next issue. Gary has developed a color strip which will be run monthly in *SWANK* starting in January of 1981.* Greg Irons has done some work for *YOUNG LUST 6*, his first for that title. The story features Gregor.* Should be a whole lot of new ug comix out by Christmas, folks, so just be patient.* Newavers who want to be listed in my upcoming guide to newave comix should get me a list of their stuff soon. Some of you have sent them, but many are missing. This will be an overall guide to the comix of the eighties from *PENNY-ANTE REPUBLICAN* to the present. C.G.



I knew the day I saw the guys at Cosmic Aeroplane at the San Diego Con wearing Honkytonk Sue t-shirts that it was happening and sure enough it is. In the comics world, Sue preceded the coming of Country-Western chic (urban-cowboyism) and she's a hot character. You probably won't see her in the movies, because Hollywood is lame as hell when it comes to seeing the potential in comic characters, but you can read more of her adventures in the third issue of Boze Bell's funnybook. In the new one, Sue gets mixed up with the Beatles and everything hits the fan. You can get a copy for \$2.25 pp from Bell, 707 West Mackenzie, Phoenix, AZ 85013. * While you've got your checkbook out, might as well order Grass Green's *XAL-KOR* from New Media Irjax, 12345 Starkey Road, Largo, FLA 33543. \$2 pp. This is a new slick edition with some inks by Par Holman. Par's having his tonsils out. Get it on, buddy.



IT'S COMIX WORLD

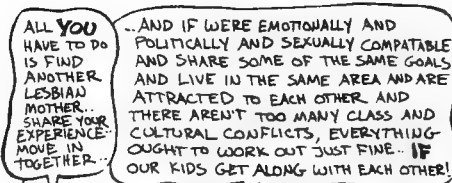
FOR A DIFFERENT PERSPECTIVE



A NICE TITILLATING VIEW BY CLAY GEERDES!



© LEE MARRS, 1980



© ROBERTA GREGORY, 1980



Lesbians and Gay Men Put It On Paper!

© RAND HOLMES, 1980

COMIX WORLD 158, November 1, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Sub: \$10 for 48. Logo by R. C. Harvey.* GAY COMIX 1 is out and I read in the Krupp Catalog that "Gay Comix is the first comic book to invite a group of gay or bisexual cartoonists to explore their feelings about the gay experience." Well, that's not true at all. GAY HEARTHROBS did that in 1976 and the concept was around long before that. Art for GAY HEARTHROBS lay around in Gary Arlington's possession as early as 1968. The idea dates back to Bruce Hayes and probably before. Rand Holmes, who did the cover for GAY COMIX, revealed way back in an issue of the GEORGIA STRAIGHT that Harold Hedd was bisexual if not strictly gay. That story upset one of my readers so much that he tore up his copy of HAROLD HEDD. He wrote: "I just don't think queers are natural." Mary Wings did COME OUT COMIX in 1977, the first all-Lesbian comic, following it up in 1978 with DYKE SHORTS. The first all-women comic, IT AIN'T ME, BABE, was a mixed bag, featuring



© CRUSE, 1980

Larry Gonick, continuing his CARTOON HISTORY OF THE UNIVERSE, retells the Greek legends in the fifth issue.* Latest from Jerry Goebert is MT. ST. HELENS BLOWS, illustrated by David Miller (see ad on page 2). 50¢/stamp from Jerry at 125 S. Main St., Greenburg, PA 15601.* Randy Klauzer has done a nice mag, THREE GREEN SOUP. \$2.25 from him, P. O. Box 55181, Omaha, NE 68155. It's 8 1/2 x 11, 36pp, B/W. Nice artwork.* Bob

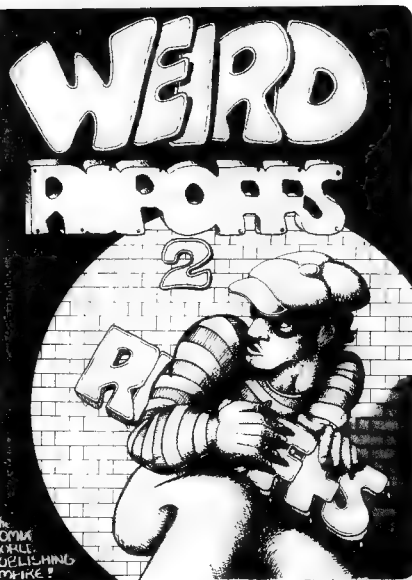
THIS COMBINATION OF GETTING DRUNK AND LETTING IT ALL HANG OUT PROVED IRRESISTIBLE, AND THE CULT OF DIONYSOS - MINUS THE OLD BLOODINESS - SOON HAD OFFICIAL SUPPORT!



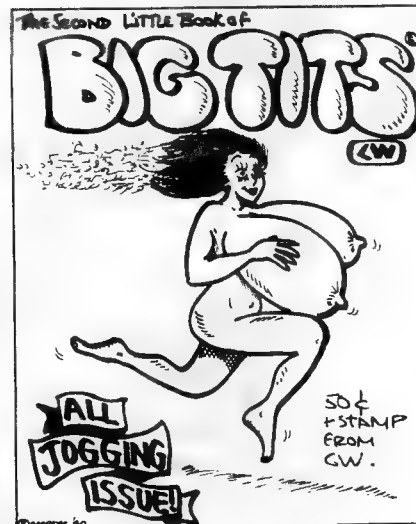
© LARRY GONICK, 1980

Vojtko's TIMES R TUFF is \$1.50 from him at 315 Nebraska Av, Lorain, OH 44052.* From COMIX WORLD, New Moon and BABYFAT 17. Each 50¢/stamp. There are now four sets of minis packed at \$5 a set. Each set contains 12 comix. Give all your friends minis for the holidays. Turn them on to the Newave.* Coming soon: ZIPPY 3 and YOUNG LUST 6.

-clay 11-1-80



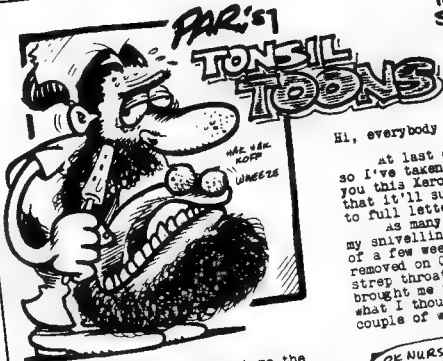
work by both gay and straight women. Of the underground artists, S. Clay Wilson was probably the only one who consistently mixed hetero and homosexual behavior. A true sexual anarchist. Though his work is replete with anal fantasies, one does not find any overt homosexuality in the stories of R. Crumb. And though the three male Freak Brothers spend most of their time together, all are distinctly hetero. San Francisco's ever-expanding gay community has been parodied in several comics, FLAMED-OUT FUNNIES to name one that comes readily to mind. Howard Cruse edited GAY and the story about his experiences is probably the highpoint of the book. Cruse has dealt with gay experience in a number of his Barefootz stories so the story in GAY is not his first. Nor does GAY tell us anything new about Roberta Gregory, since she has told basically the same story in WIMMEN'S and in her own book DYNAMITE DAMSELS. Some readers will, no doubt, be surprised to find Lee Marrs in GAY, but her character Pudgy has always leaned toward bi-sexuality. GAY COMIX is designed to exploit the gay market and given the present size of that market in the cities the book should do quite well. GAY HEARTHROBS has done well, but the publisher's home burned earlier this year, destroying many of the magazines and a lot of unpublished artwork. C. G. 11/80



ALL JOGGING ISSUE!

50¢ + STAMP FROM CW.

1097 EAST WEBSTER
SANDY, UT 84070
OCT. 17, 1980



Hi, everybody ...

at last count I owed 15 letters, so I've taken the liberty of sending you this Xeroxed letter in the hopes that it'll suffice until I'm back to full letter-writin' form.

As many of you already know from my snivelling, self-pitying missives of a few weeks ago, I had my TONSILS removed on October 6. Years of strep throats and tonsillitis finally brought me to it...not to mention what I thought would be a nice 11-1 couple of weeks off work.



I chose not to believe the horror stories of adult tonsillectomies because I generally believe people are really boots about minor pain, and because lots of folks like to exaggerate their own misery, not to mention they like to poop on your parade! I gotta admit though, I was wrong. It was just about as miserable an experience as I've had as an adult, and that's counting my first five days in the Army and my last haircut! I've been sick for two weeks now...fever, sore throat, excruciating pains in my ears...not to mention the side effects of operations: constipation, trouble breathing... just a general malaise and all around shitty time!

I was working on MOOTOONS #1 when I went into the hospital but there is really no telling when it'll be done. I am working on several projects simultaneously...maybe I'll breeze thru 'em. Who knows. Right now all I wanna do is recuperate. I'll be able to sit up for more than a couple of hours get well. I want to be able to take a pain pill so I can get back to the drawing board without having to take a pain pill so I can get back to the drawing board and to my correspondence which I realize I miss very much.

In the meantime, I've done some of these quick cartoons as reminiscences of my tonsillectomy. Hope you enjoy them.

Thanks to all of my friends.

Best, PAR

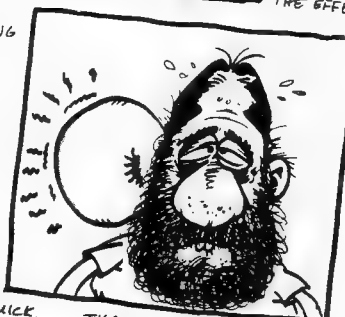


MY FIRST ROOMMATE WAS A 64 YEAR OLD MAN IN FOR HEART SURGERY... I SURE IMPRESSED HIS WIFE AND DAUGHTER RUNNING PAST EM SEVERAL TIMES TO BARE OFF THE EFFECTS

OF THE ANAESTHESIA IN ONE OF THOSE HOSPITAL GOWNS WITH TH' LIL' STRING TIES + MY HAIRY BUM HANGING OUT!

I'D BEEN WARNED THAT DAYS 5, 6 + 7 WOULD BE VERY PAINFUL. THE ONLY RELIEF I GOT WAS TO LAY ON MY EAR. I KNEW HOW SICK I WAS WHEN I WATCHED RE-RUNS OF STAR TREK AND COULDN'T EVEN TURN OFF TH' TV!!

I GOT SICK OF POPSICLES AND ICE CREAM + PUDDING POPS (YULCH!!) REALLY QUICK.



THANK GOD FOR WONDER DRUGS LIKE CODEINE AND DEMEROL!

ANOTHER WAVE OF THE HOLMAN PONY-TAIL TO TYLENOL EXTRA STRENGTH FOR THOSE 'IN BETWEEN TIMES'!



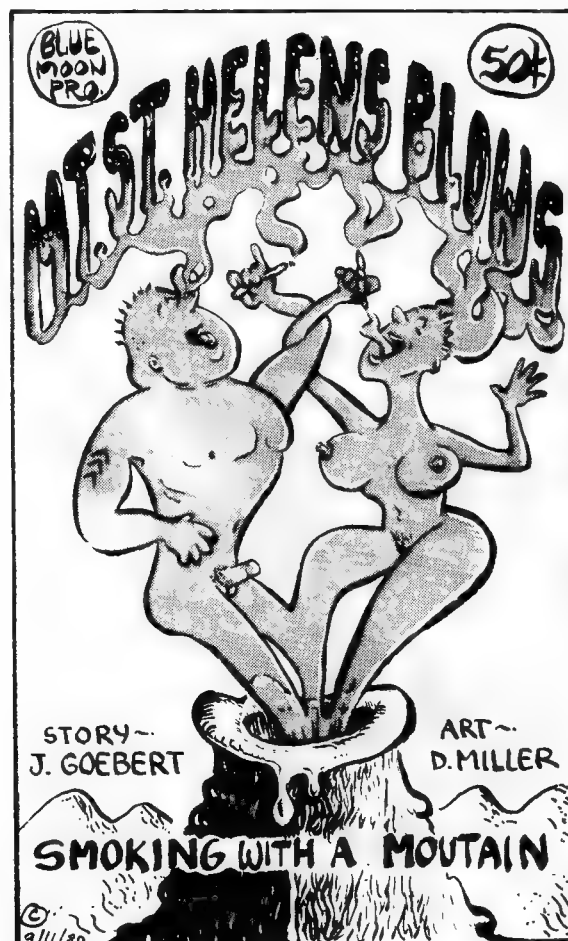
...HEY-- YA' LIKE MOUSE BOOKS?
THEN GET A COPY OF PETE SILVIA'S
PANELULAR MODULATIONISM #2
--featuring "MOUSE STORY"... AN 8 Pg.
MINI-COMIC-- ONLY 50¢ pp !!!
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IT'S A 10"x20" DOLLAR
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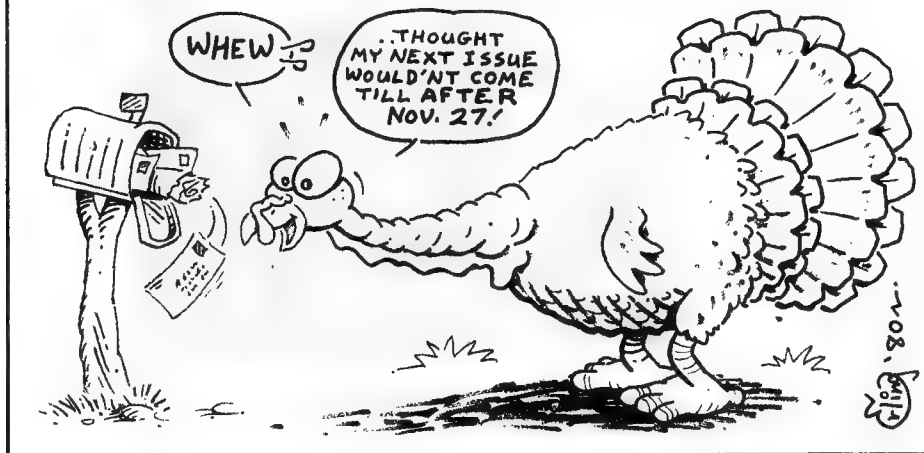
STORY--
J. GOEBERT

ART--
D. MILLER

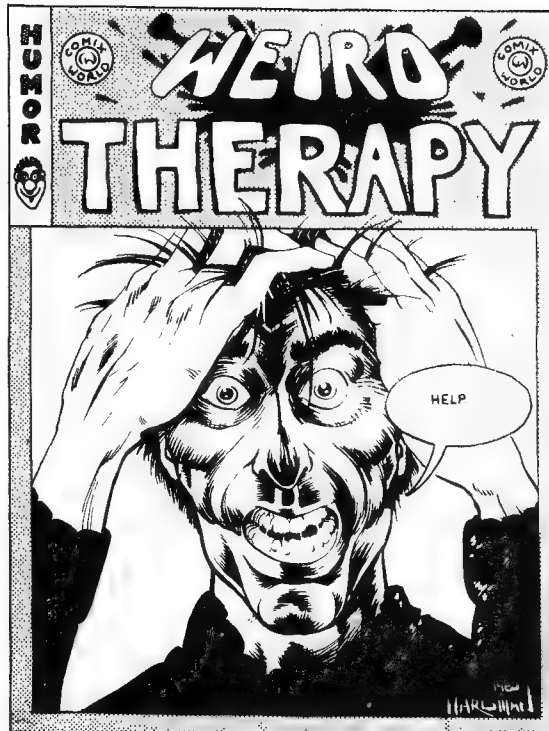
SMOKING WITH A MOUNTAIN

9/10/80

CLAY GEERDES' COMIX WORLD

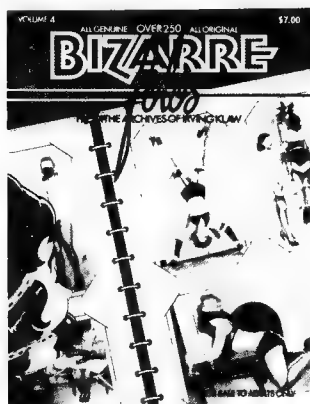


COMIX WORLD 159. November 15, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by George "Yikes!" Erling. Erling is to the Newave what Crumb was to the Underground.* Subs to COMIX WORLD: \$10 for 48 issues. Special holiday offer to members--a gift subscription for a friend for only \$8 when you renew. NOTE: THIS IS THE LAST ISSUE YOU WILL RECEIVE in 1980. Next mailing will be January 1981. Coming up in January--Comix World's Guide to Newave Comix, the most complete listing yet of all newave zines by the artists who did them.* Media corruption notes: Seeing Jimmy Carter throw in the towel on t-v long before the West Coast polls were closed interfered with the election process and the big networks ought to have their wrists slapped.* A lot of us loved Steve McQueen and the great movies he did during his short 50 years and seeing a major network turn his death into an anti-laetrile rap was insulting. McQueen tried Laetrile as a last resort and so what? His death sentence was passed by cigarettes. Bugged me to hear all that hogwash about laetrile and nothing about smoking which has killed so many good people.* Our local hip rock and roll station, KSAN, where we could always count on a good dylan or Dead hit is going all Country-Western. R. I. P.* Down below: The two latest nostalgic bondage and cheesecake books from Belier Press: 1) the fourth volume of Irving Klaw's bondage photos (some really funny stuff in that one, ladies tied to chairs! very kinky and far out!) and 2) More Private Peeks at Betty Page (very cheeky). They sell for \$9 first class mail from Belier Press, P. O. Box "C", Gracie Station, NYC 10028.* The latest minis are WEIRD THERAPY, a solo by Garry Hardman (50¢/stamp from CW), BABYFAT 17 and 18, Par Holman's TWO-CYSTED TAILS. I found that 1937 SMILIN' JACK and thought I'd show some of you younger folks what great stuff Zack Mosley was doing in those days. Zack's still around. You can get his biography, BRAVE COWARD ZACK for \$8.75 from him, P. O. Box 375, Stuart, FLA 33495.* The RICK GRIFFIN book is out. Written by Gordon McClelland, it's not complete, but good stuff. C.G.



NOV-DEC UNDERGROUND COMIX

RIP OFF COMIX AND STORIES 7
THE BEST OF RIP OFF PRESS 4
YOUNG LUST 6
ZIPPY STORIES 3
TITS 'N' CLITS 6
DR. ATOMIC 6
and maybe a new
DR. WIRTHAM'S COMIX AND STORIES!



88-11 34th Avenue
 Apartment 5-D
 Jackson Hts., NY 11372
 November 5, 1980

Dear Clay,

Thanks for your complimentary remarks about my own contribution to GAY COMIX. But I've got to argue with you when you say that Krupp's pro otional statement about the book is "not true at all."

Krupp's catalog says, "GAY COMIX is the first comic book to invite a group of gay or bisexual cartoonists to explore their feelings about the gay experience." COME OUT COMIX, DYKE SHORTS, and DYNAMITE DAMSELS—all of which we enthusiastically acknowledge on the inside-front-cover of GAY COMIX—were solo efforts, not group efforts. Because each expressed the single viewpoint of either Mary Wings or Roberta Gregory, they were a different sort of endeavor from GAY COMIX, in which diverse points of view are presented. GAY HEARTTHROBS uses different artists, but is certainly not focused on the feelings of these artists about the experience of living as a gay person. The dominant focus (if you can call it that) of both issues of GAY HEARTTHROBS which I have seen is (a) crudely graphic depictions of sex, and (b) general campiness. Some of the stories are not even about the gay experience per se at all, but rather portray heterosexual sex games or star-crossed transvestites. (Not to deny drag its place in the gay subcultural spectrum, but in GAY HEARTTHROBS it's an O'Henry gimmick, titillating but unexplored.)

In GAY COMIX the goal was to do something very different from GAY HEARTTHROBS, and it is a groundbreaker in its focus on how it feels to be gay rather than how it looks to act "queer". The blurb in the Krupp catalog was not written carelessly; none of the previous underground comix which you cite are what GAY COMIX aspires to be: an anthology book of all-gay (or bisexual) cartoonists dealing with feelings rather than fucking. This is not to deny any merit that may exist in earlier references to gayness in underground comix. Certainly the efforts of Mary Wings and Roberta Gregory are admirable, and Rand Holmes' Harold Hedd two-pager represents one of the peaks of personal and artistic courage to appear in the UG medium.

That's all for now. Thanks again for giving attention to GAY COMIX in COMIX WORLD.

Yours,

Howard

You mini-publishers get your pages in for the collector's guide. I want to get that guide out by January 1 and there's a lot of work to do. Don't let me down. The mini-catalogue below is available to all mini-artists for a stamped envelope. Anyone else who wants one,

it's the usual 50¢ plus stamp.

-clay

CLAY CERDES
Comix
WORLD

1980

"DON'T SUBMIT AND WAIT.
 PUBLISH YOUR OWN!"



~ MONI-CATALOGUE ~

© 1980.

ALTERNATIVE NEWSPAPERS soft-pedal radicalism, seek affluent readers.

Boston's famous Real Paper still lambasts the Establishment and runs eccentric personal ads ("Uppity Female Wanted"). But it also recommends the poached salmon and strawberries Romanoff at the Ritz-Carlton Hotel. The paper changes format, prints a fall fashion guide on slick paper and offers more practical advice. It budgets \$100,000 for promotion to attract more affluent, somewhat older readers besides its core of student fans.

Many alternative papers start special sections devoted to food and recipes, careers, music, education and home furnishings. L.A. Weekly, a two-year-old alternative paper in Los Angeles, has a leftist political perspective, but devotes half of its space to arts and entertainment listings. "The times have passed for a primarily political approach," says Tracy Johnston, managing editor.

William D. Scott, publisher of Real Paper, adds: "Ten years ago, readers were interested in the war and politics. Now they ask what kind of jobs are available."



WHIZ COMICS

The idea of insect-men goes back to the days of Hugo Gernsback, but the specific SPIDER MAN who preceded the Ditko sixties is to be found in WHIZ COMICS #89 (September, 1947). In "Captain Marvel and the Webs of Crime," Spider Man is the villain, a nasty character with Spockian ears and a long nose and a hairy body whose webs cause lots of problems for Captain Marvel and the good folks he represents in his fight against crime. No psychological subtleties here. No second-hand Freud. This Spider man wraps Billy Batson up in webbing and turns his pet tarantula loose on him. Billy gets loose, however, and as quick as you can say, "SHAZAM!" old Spidey is in the joint. Says Billy to his listeners: "Well, folks, Spider Man is now in jail! He over-reached himself and went after too big a fly---Captain Marvel!" Another Great Moment in Comic History from COMIX WORLD.

'Head shop' crackdown

FREMONT — An ordinance aimed at halting the display of drug paraphernalia in so-called "head shops" and record stores frequented by young people was unanimously approved Tuesday night by the City Council.

The law, which goes into effect immediately, is similar to one adopted by Pleasanton.

It does not ban the sale of such things as roach clips, cocaine spoons

and bong pipes, but does severely restrict their display and youths' access to them.

The state Legislature is currently considering a bill that would govern the sale of such items.

The city staff has communicated with legislators and other authorities expressing strong support for state action to ban the drug paraphernalia from being sold to youths.

SORCERER STUDIO

2521 north 40th SEATTLE WASH. 98103

WAYNE GIBSON
 TAKE IT OFF
 FUNNIES - 47¢ each
 4 pages and a GENTERFOLD 5 1/2 x 8 1/2

COVER COMIC
 4 pages 5 1/2 x 8 1/2
 25¢ each

KOOCHIE KOODLE
 100¢ each 12 pages 7 x 8 1/2

FEATURING: Howard Cruse, S. CLAY WILSEN, ETC.

1981
 BORN TO BE DEAD CALENDER 50¢ each 8 1/2 x 14

Whatever happened to Jim Osborne?

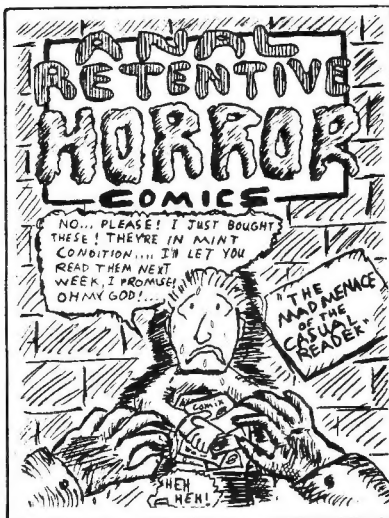
A lot of readers ask that question. Fact is, he's in San Francisco and still doing some drawing when the mood hits him. The last time I saw him personally was in the lobby of the Richelieu Theater. He was leaning over the glass counter of the candy case embellishing the splash for his Majorca story which appeared in SLEAZY SCANDALS OF THE SILVER SCREEN. All those little rapidograph dots. Enough to drive most artists crazy, but not a perfectionist like Jim. He appeared in some early up comic books, but doing stories just took too much time and paid too little. He had planned to do a solo book called VELVET VICE, but he dropped the idea after four pages (the pages were published in ARCADE). In the past few years, he's done some commercial work. Osborne's major influence is the illustrative art of Lynn Ward as you can see from his cover illo for the Victims 45 rpm "White Girl" below. I have a few copies of this for interested collectors. \$5 pp from me.* Bruce Duncan has been publishing a small zine about Berkeley street life called TELE-TIMES for several years. He lives in an old building right on the street and is in a position to observe the street people and their



COMIX WORLD 160. December 1, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by T. A. Kaegin. Subs: \$10 for 48 issues. Latest mini-comic is BABYFAT 19. Cover by Par Holman/David Miller.

habits. Recently, he collected his comic strips from TELE-TIMES into FRED AND NED COMICS. Only 100 were printed. 8 1/2 x 11, 26pp. \$1.50 pp from Bruce, 2501 Haste Street, Rm 414, Berkeley, CA 94704 Those into S&M may want a copy of TOP COMEDY AND BOTTOM BURLESQUE. This is a book of cartoons about S/M. \$5.30 pp from Bruce. And what's S/M, well, the people who are into it say it's Slave and Master, rather than Sado-Masochism. In either case, it's a cultic sex trip and its devotees hang out in the "leather" bars South of Market

Street in San Francisco.* Would you believe the British Slits came to Berkeley and put up flyers that were elaborately designed labia? The Slits are three ladies of rock and roll and you can see them in toto on their album, CUT (1979), covered with mud. The new style seems to be to come up with a name so outrageous that your parents couldn't even say it. Those Slit flyers hung around Berkeley all week and no one took them down. In your town, the folks who put them up would probably have been busted for obscenity, right?* New from Garry Hardman, ANGST. 8 1/2 x 11, 28pp. Art by Behrendt, Block, Devore.



NEWAVE COMIX

ANAL RETENTIVE HORROR
HAPPY COMIX
HIGHLIGHTS IN EVOLUTION
SHLUMPELHUMMER
THE ULTIMATE SUPERHERO

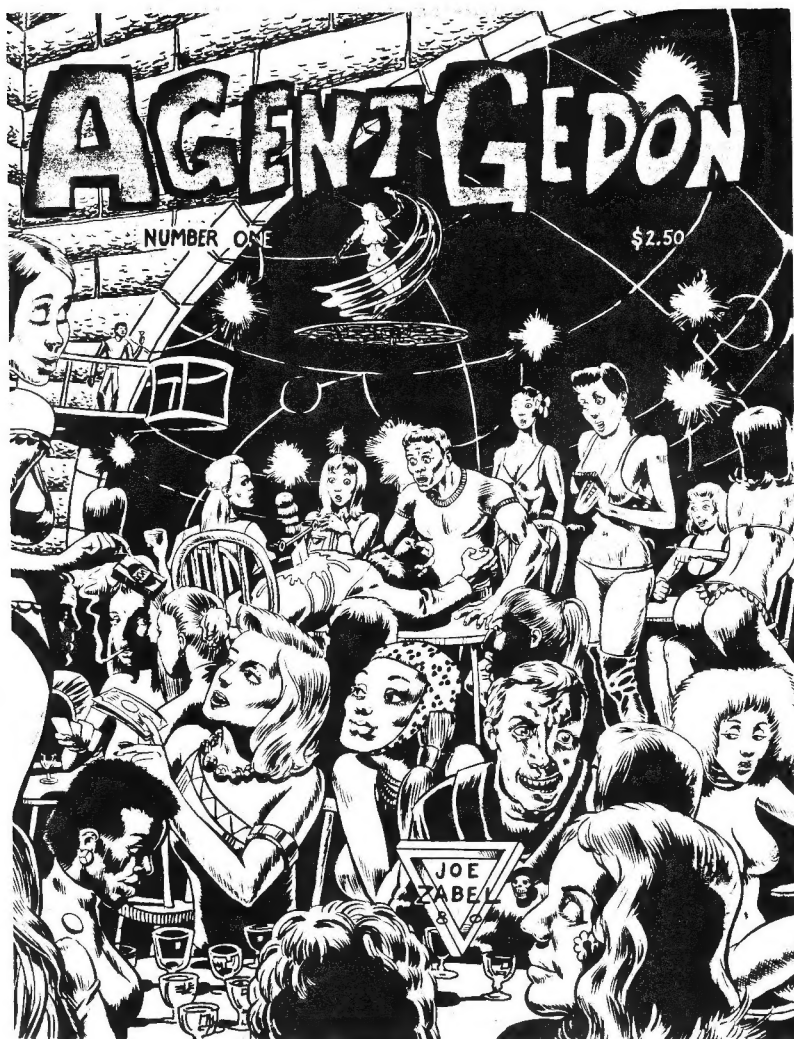
These five by Clark Dissmeyer, 105 N Esther St, Fullerton, NE 68638. Additional stuff by Marc Myers. Clark will probably send you all five for \$1.75 pp.

BUNNY TALES BRAILLE FUNNIES

Two 8-pagers by Ed Devore, R. D. 7 Devore Road, Meadville, PA 16335. A buck and a 15¢ stamp should do it.

V K T M ⚡

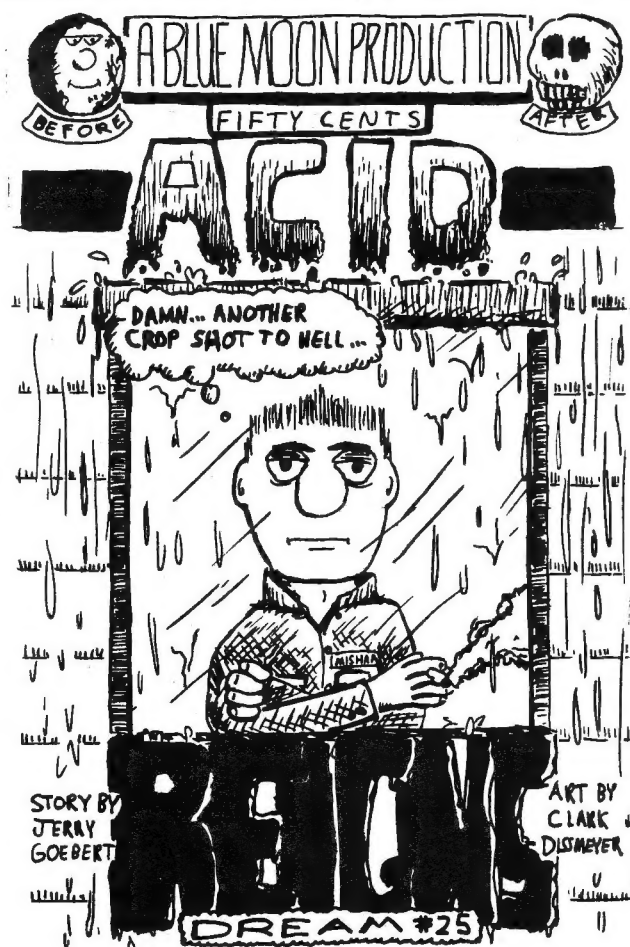


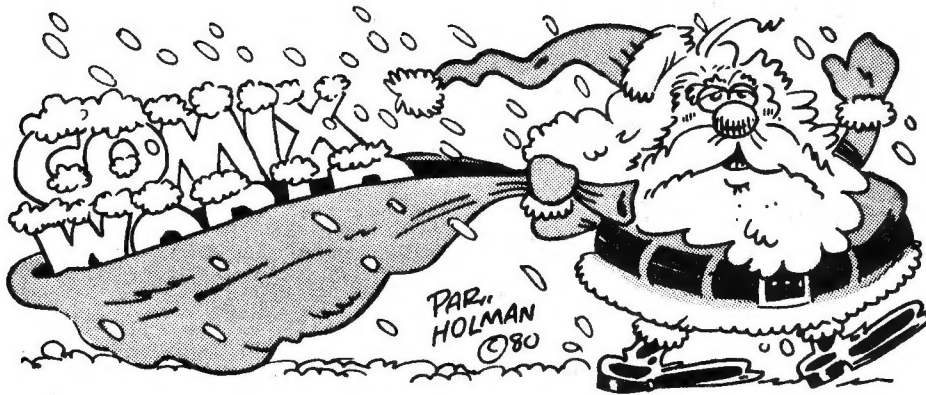


AGENT GEDON. © Joe Zabel, 1980. \$3.50 pp. 185 Maple Dr., Youngstown, OH 44512.

ANGST is \$1.75 pp from Garry, RD 2 Sherrod Hill Rd., Edinboro, PA 16412.* AGENT GEDON is one of the surprises of the year as you can see from the cover and page above. Better get a couple of these.* The latest Jerry Goebert Mini is ACID REIGNS, drawn by Nebraska's Clark Dissmeyer. 50¢/stamp from Goebert at 125 S. Main St., Greenburg, PA 15601.* For you folks who keep writing me about Cascade, I don't know what Artie Romero is doing or why he isn't getting his books out. If you're reading this, Artie, I suggest you write me so I can tell people what's up, either that or put the info in THE BUYER'S GUIDE.* The Guide to Newave Comix is nearly complete and will be published by Comix World in Jan. Only a few artists have yet to turn in their pages. It's a unique project, I think, a book which has listings of all newave comix with the pages done by the artists concerned. As of now, it will be approximately 7x11" and contain 20-24 pp. The first edition will come out in Jan and the book will be expanded and revised each year. It will mail-order for \$2 pp and advance orders will be accepted with the understanding that the books won't be mailed until mid-January.* EL VIBORA 10 is a blockbuster. Lots of great artwork. Some American reprints, including a Zippy story, and some redrawn Victorian porn. If you're interested, contact Jose Berenquer, Apartado 216, Sant Cugat del Valles, Barcelona, Spain.* Guy Colwell and Melinda Gebbie are having a show at the S. O. M. A. Gallery, 2795 16th St., and there's a reception Friday, December 5, 1980 at 5 o'clock.* Should be a new FIRST KINGDOM out by Christmas. Jack Katz was at the comic store on Telegraph (Comics and Comix) signing books and talking about his work.* Leonard Maltin in town last week. He's done a book, OF MICE AND MAGIC, which is a history of cartoons. He was at C & C, and at the U-C theater. Join us! C. G.

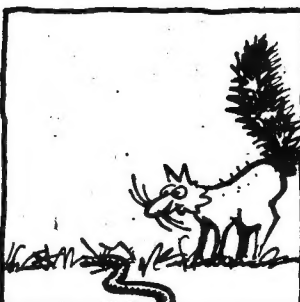
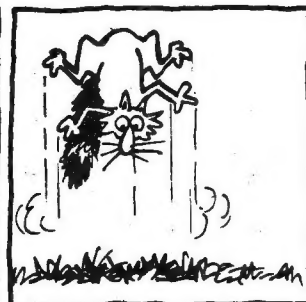
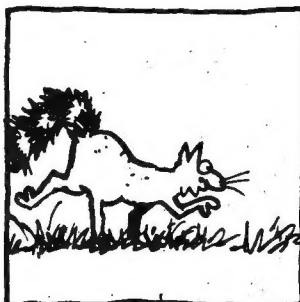
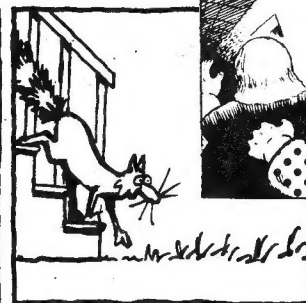
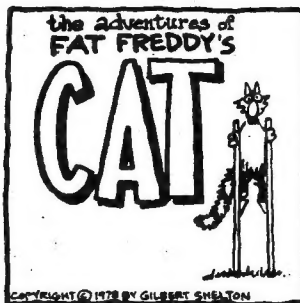
1ST: MONDOVID VISION Mini. \$1.00/stamp from CW.
LATEST PHOTO OF R. DE VRIES \$2.00/stamp 5x7 from CW.





COMIX WORLD 161. Dec. 15, '80
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Berkeley, CA 94707. World
Rights Reserved. Subs: \$10
for 48. Logo: Par Holman.*
Lots of Bill Griffith work
this month. ZIPPY #3 is out
with a collection of strips,
and there is a new Claude
Funston story in YOUNG LUST
6. In this one, we stroll
through Claude's erotic
dreams and find out he's not
much different from everyone
else. Spain confesses some
of his love life. Phoebe
Gloeckner shows you what
it's like these days along
Polk Street in the heart of
San Francisco's gay scene.

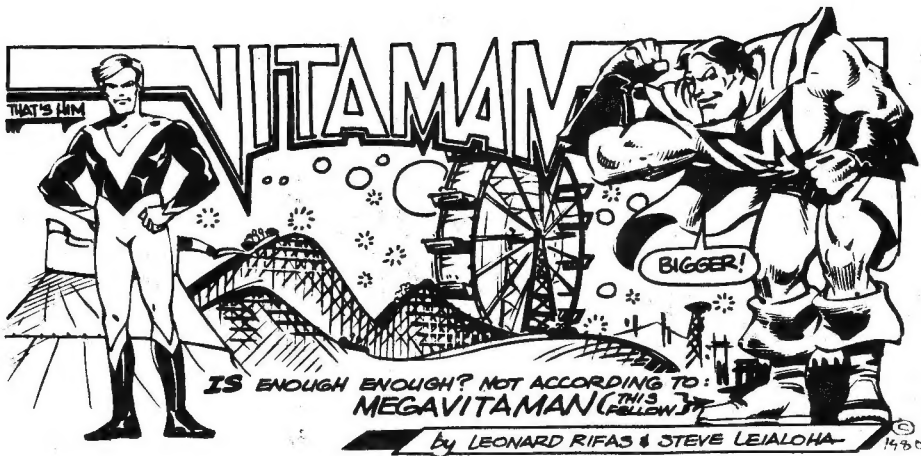
I'm the kinda guy that really knows how to kick loose. Of course, a person can't expect to be totally enjoyin' theirselves every single minute.



Unless I'm wrong, Phoebe is the first woman artist to appear in YL. "Freaks' Amour" is a three page fragment with illos by Gary Panter. Greg Irons takes Gregor into the heart of North Beach in "Monkey Lust." Irons has seen a lot of the area lately working in a tattoo parlor on Broadway. Some sex art by Diane Noomin, a page by Mary Wilshire, and a story by Melinda Gebbie, "My Three Swans." Others in YL6 include: M.K. Brown, Kim Deitch, Jay Kinney, Paul Mavrides, Mike McMillan, and Robert Schwartz. It's mag sized and \$2.25.



©1980.

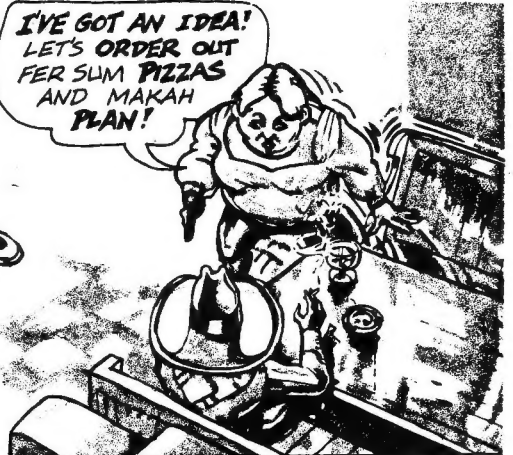


ZIPPY 3 is \$2.25, too. This one collects the Zippy for President pages from HIGH TIMES and a lot of the strips from THE SPECTATOR, along with some new material.* Vitaman is one of the strange characters in Leonard Rifas' FOOD COMIX. This new edumex has dual-covers, one by Leonard, the other by R. Diggs. It's a thesis comic. There's a page by Crumb and three pages by Trina. \$1.25. Last Gasp Comix carries it and the rest of the comix listed this issue, P. O. Box 212, Berkeley, CA 94701.* Why doesn't Fat Freddy's Cat have it's own name? There's a good question. In the new issue (THE ADVENTURES OF FAT FREDDY'S

CAT #5. \$1), the infamous cat perverts history and gets mixed up with Dick Whittington's cat.* Where are you going to find "The World's Most Mediocre Lover?" In the fourth issue of Boze Bell's popular HONKYTONK SUB. Always a good story line in these satirical Western tales. \$1.75. Mike Turville published a collection of his CHUCK CHICKEN AND BRUIN BEAR in a unique way. He got Berkeley's local alternative paper, GRASSROOTS, to add his stuff to a print run. This gave him a good price and a lot of papers. If you're around Berkeley, look for Mike selling them on the street for two bits. If you want me to send you one, it's a buck (mailed flat and first class). I still have some

AHM SORRY DONNA JEAN.....
AHM TALKIN' 'BOLT THE NEW
GUY..... I GUESS HE
REALLY HAS GOTTEN
UNDER MA SKIN!

I'VE GOT AN IDEA!
LET'S ORDER OUT
FER SUM PIZZAS
AND MAKAH
PLAN!



©BOZE BELL, 1980

AND THE RIGHT KIND OF DIRT IS A
SECRET AGENT'S MEAL-TICKET!



copies of HOLY SHIT #1. This is a regular ug with a two color cover. \$2 by mail. Can't help it, guys. It's getting so it costs more to mail these things than they cost. I have a few LAFS left. \$1 pp. I have MONGOLOID VISION (a mini) for \$1. The GUIDE to Newave comix will be out in January and I'll tell you the mail order price in my New Year's issue. I won't know it until I know what it's going to cost me to produce the mag.* Last Gasp found a stash of GOD'S MAN, a beautiful novel in woodcuts by Lynn Ward. \$4 should get you one by mail.* Howard Cruse did the cover for FILTHY FUNNIES, a collection of cartoons and miscellaneous stuff from the mags published by SWANK. January SWANK begins the color story of Mustang Sally by Gary Hallgren. Nice stuff. You'll want to collect this work.* MINDROT 19 is a tribute to the late Tex Avery. \$2 from David Mruz, 3112 Holmes Ave, S., Minneapolis, MN 55408.* A MAD

newsletter? Yep. \$1 from Ron Labbe, 16 University Road #2, Brookline, MA 02146.* Other new funnybooks you should have soon are: DR. ATOMIC 6, TITS 'N' CLITS 6, CRYSTAL NIGHT, DOPE COMIX 4, DOPIN DAN 4. Krupp is advertising a set of 36 Blues Cards drawn R. Crumb. Crumb did the illos for "Me and Big Joe" in December HIGH TIMES.* A lot of heaviness around here this week. John Lennon affected a lot of people, not just those who were his groupies, but others who felt him to be upfront about things in a time of mass deception. I am sure that right at this minute there are a number of assholes busting their butts trying to buy the rights to Lennon's Killer's story; well, when will we learn that this media glorification of murderers should be stopped, that it leads to further killings? Lennon's killer should be hanged in Times Square as an example, not given the Dan White treatment.* On to '81. C.G.

